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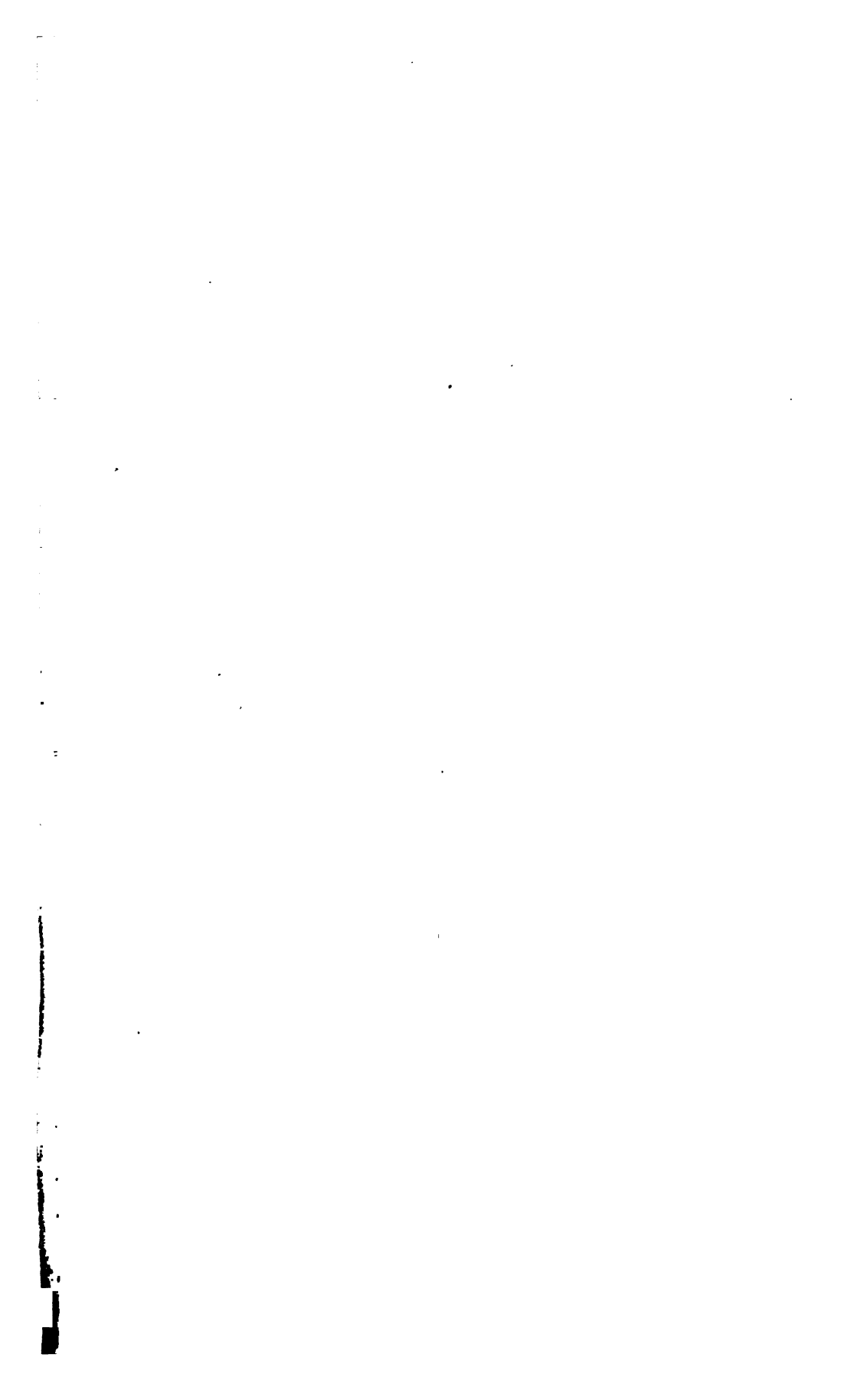
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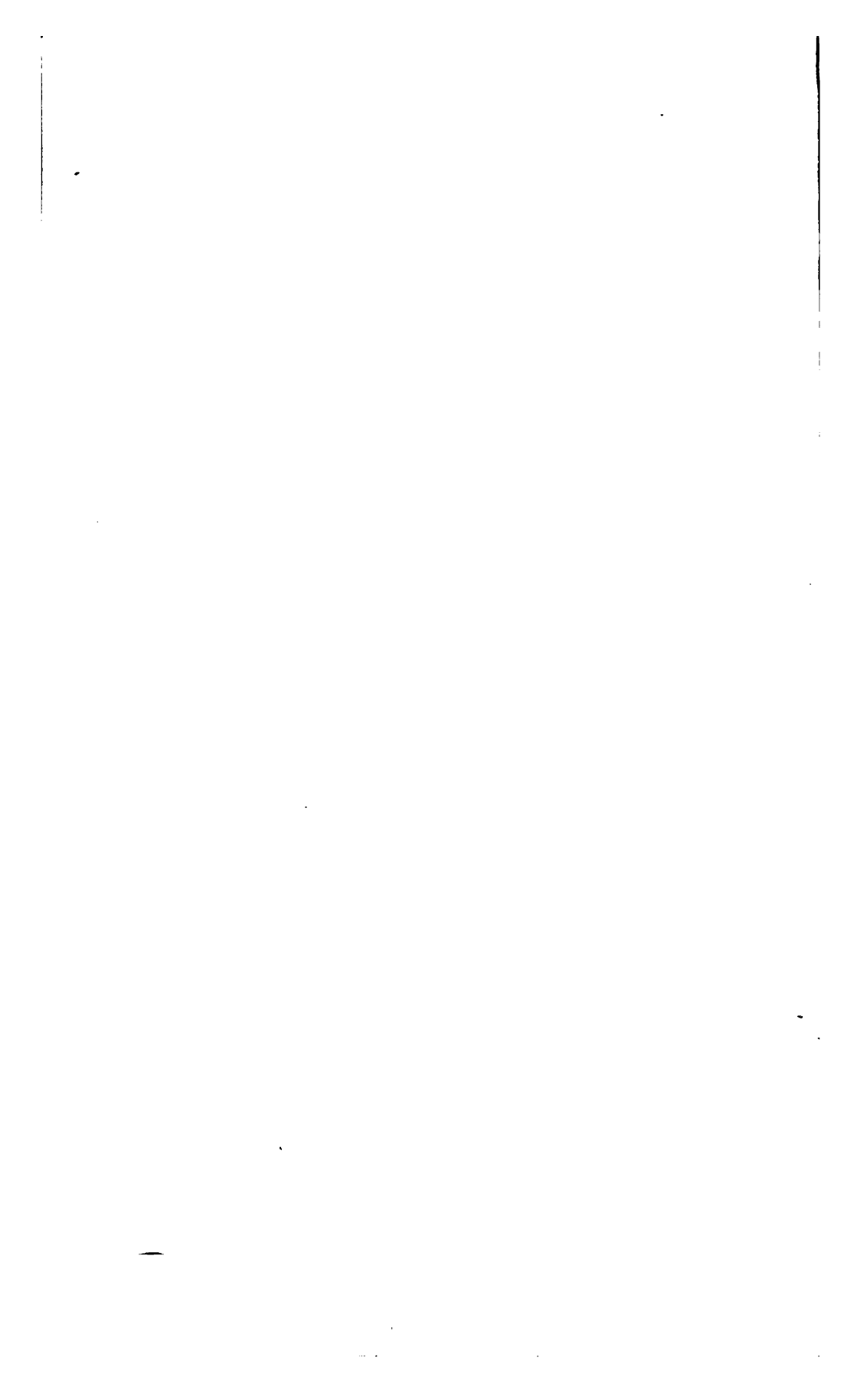
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VIEWS

OF THE MOST INTERESTING

Collegiate and Parochial Churches

IN

GREAT BRITAIN;

INCLUDING

SCREENS, FONTS, MONUMENTS,



WITH

HISTORICAL AND ARCHITECTURAL DESCRIPTIONS.

VOL. I.

LONDON:

PUBLISHED FOR THE PROPRIETORS;

**BY LONGMAN, HURST, REES, ORME, BROWN, AND GREEN, PATERNOSTER-
ROW; AND G. AND W. B. WHITTAKER, AVE-MARIA LANE.**

1824.

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CONTENTS OF THE FIRST VOLUME

OF

VIEWS OF CHURCHES.

CONTAINING FORTY-EIGHT ENGRAVINGS, AND TWO VIGNETTES.

- ✓ BUCKINGHAMSHIRE STOKE POGIS..... ST. GILES, NORTH-EAST.
- ✓ CAMBRIDGESHIRE . CAMBRIDGE..... GREAT ST. MARY'S, PL. 1, THE TOWER.
- ✓ 2, INTERIOR.
- ✓ THE HOLY TRINITY ... 1, EAST END.
- ✓ 2, INTERIOR.
- ✓ GLOUCESTERSHIRE. CAMPDEN..... ST. JAMES'S, SOUTH-EAST VIEW.
- ✓ HEREFORDSHIRE... LEDBURY VIEW OF THE WEST END.
- ✓ LEOMINSTER..... ST. PETER AND ST. PAUL, PL. 1, WEST END.
- ✓ 2, NORTH AISLE.
- ✓ HERTFORDSHIRE... ST. ALBANS..... ABBEY CHURCH, PL. 1, THE SOUTH SIDE.
- ✓ 2, THE NAVE, WEST END.
- ✓ 3, DITTO, EAST END.
- ✓ 4, THE CHOIR.
- ✓ 5, THE ALTAR SCREEN.
- ✓ 6, MON. OF HUMPHREY, DUKE OF GLOUCESTER.
- ✓ 7, SOUTH-EAST VIEW.
- ✓ VIGNETTE, THE PISCINA IN SOUTH AISLE.
- ✓ SABRIDGEWORTH ST. MARY'S, PL. 1, SOUTH-EAST VIEW.
- ✓ 2, SOUTH AISLE.
- ✓ NORFOLK INGHAM THE HOLY TRINITY, PL. 1, SOUTH-EAST VIEW.
- ✓ 2, MON. OF SIR OLIVER INGHAM.
- ✓ 3, DITTO OF SIR ROGER DE BOYS, &c.
- ✓ SOUTH LOPHAM... ST. NICHOLAS, THE TOWER.
- ✓ NORTH WALSHAM PL. 1, THE SOUTH PORCH.
- ✓ 2, THE FONT.
- ✓ WORSTEAD..... ST. MARY'S, PL. 1, THE TOWER.
- ✓ 2, THE FONT AND GALLERY AT WEST END.
- ✓ NORFOLK YARMOUTH..... ST. NICHOLAS, PL. 1, SOUTH-WEST VIEW.
- ✓ 2, THE CHOIR.
- ✓ 3, THE CHANCEL.
- ✓ 4, THE NORTH AISLE.

- ✓ NORTHAMPTONSHIRE. BULWICK..... ST. NICHOLAS, SOUTH SIDE.
- ✓ KETTERING..... ST. PETER AND ST. PAUL, TOWER AND SPIRE.
- ✓ OXFORDSHIRE..... WITNEY..... ST. MARY'S, NORTH SIDE.
- ✓ SUFFOLK..... LOWESTOFFE..... ST. MARGARET'S, SOUTH-EAST VIEW.
- ✓ SURREY..... CROYDON..... ST. JOHN'S, PL. 1, THE NORTH SIDE.
- ↓ 2, THE NAVE AND CHANCEL.
- ↓ 3, MON. OF WHITGIFT, & &c.
- ↓ WARWICKSHIRE..... STRATFORD..... TRINITY, PL. 1, NORTH-WEST VIEW.
- ↓ 2, SOUTH SIDE.
- ↓ 3, NORTH AISLE.
- ↓ 4, CHANCEL AND MON. OF SHAKESPEARE.
- ↓ VIGN. THE OLD FONT.
- ↓ WORCESTERSHIRE... EYESHAM..... ALL SAINTS, SOUTH SIDE.
- ↓ GREAT MALVERN. ST. MARY'S, PL. 1, THE NORTH SIDE.
- ↓ 2, JESUS CHAPEL.
- ↓ 3, THE CHOIR.
- ↓ LITTLE MALVERN ST. GILES'S, PL. 1, SOUTH-EAST VIEW.
- ↓ 2, INTERIOR. EAST END.

THE TITLE, A COMPOSITION OF CHURCH FURNITURE, &c.

TO

HIS MOST EXCELLENT MAJESTY,

GEORGE THE FOURTH.

SIRE,

THE encouragement of Science, when derived from the Throne, demands the gratitude of a Nation whose best interests are advanced by its effects; Your Majesty's most gracious condescension, in permitting Your august name to be affixed to our humble labours, is a most flattering testimony of Your Majesty's liberal sentiments respecting Works of Art.

The attempt we have here made to illustrate the characteristic beauties of the Ecclesiastical Buildings of this Kingdom, in a more extensive and popular manner than has yet been proceeded with, contributing materially, at the same time, towards the History of this attractive branch of our National Architecture, is, we trust, an undertaking of sufficient importance to secure to us, not only the favor of every admirer of the Fine Arts, but of all those who regard with feelings of interest or pride, whatever is connected with a gratifying retrospection of the gradual elevation of their country.

It is particularly in this point of view that we are emboldened to hope that our anxious endeavour towards so noble an object, will not be found altogether unworthy of the august Patronage it has experienced.

Should any apology be necessary to contemporaries, for our ambitious views in this respect, it will be found in Your Majesty's gracious acceptance of "THE HISTORY OF WESTMINSTER ABBEY," a former Work, by one of the individuals who have now the honor of subscribing themselves, with all deference to Your Majesty,

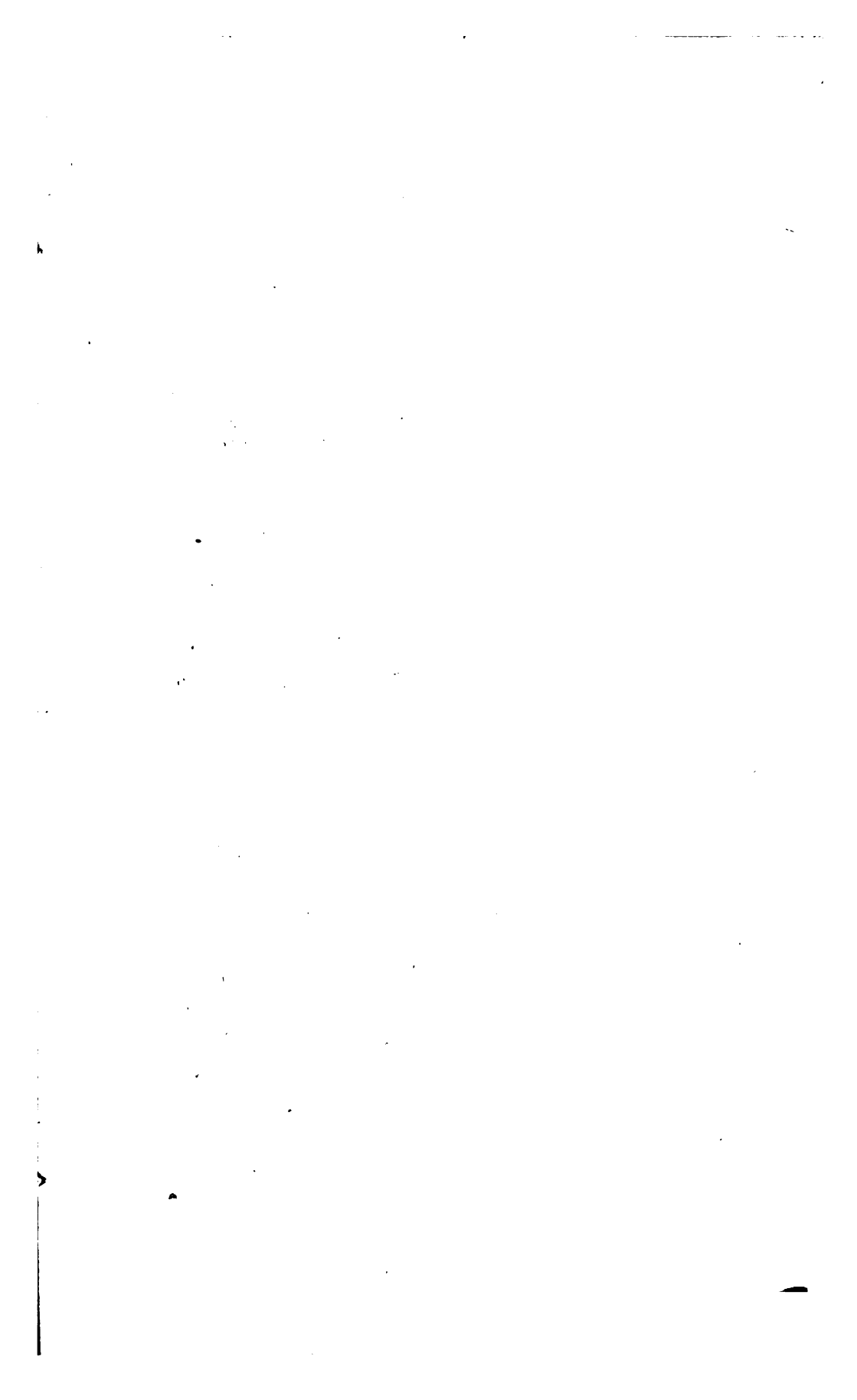
Your Majesty's

Most dutiful and loyal subjects,

JOHN PRESTON NEALE,

AND

JOHN LE KEUX,





Engraved by J. L. Nones

**ST. JAMES' CHURCH,
BUCKINGHAMSHIRE.**

Location: The Church is situated on the road to the West of the River Ash near Burnham, Surrey.

Engraved by J. L. Nones

Printed by W. & A. G. & Co.

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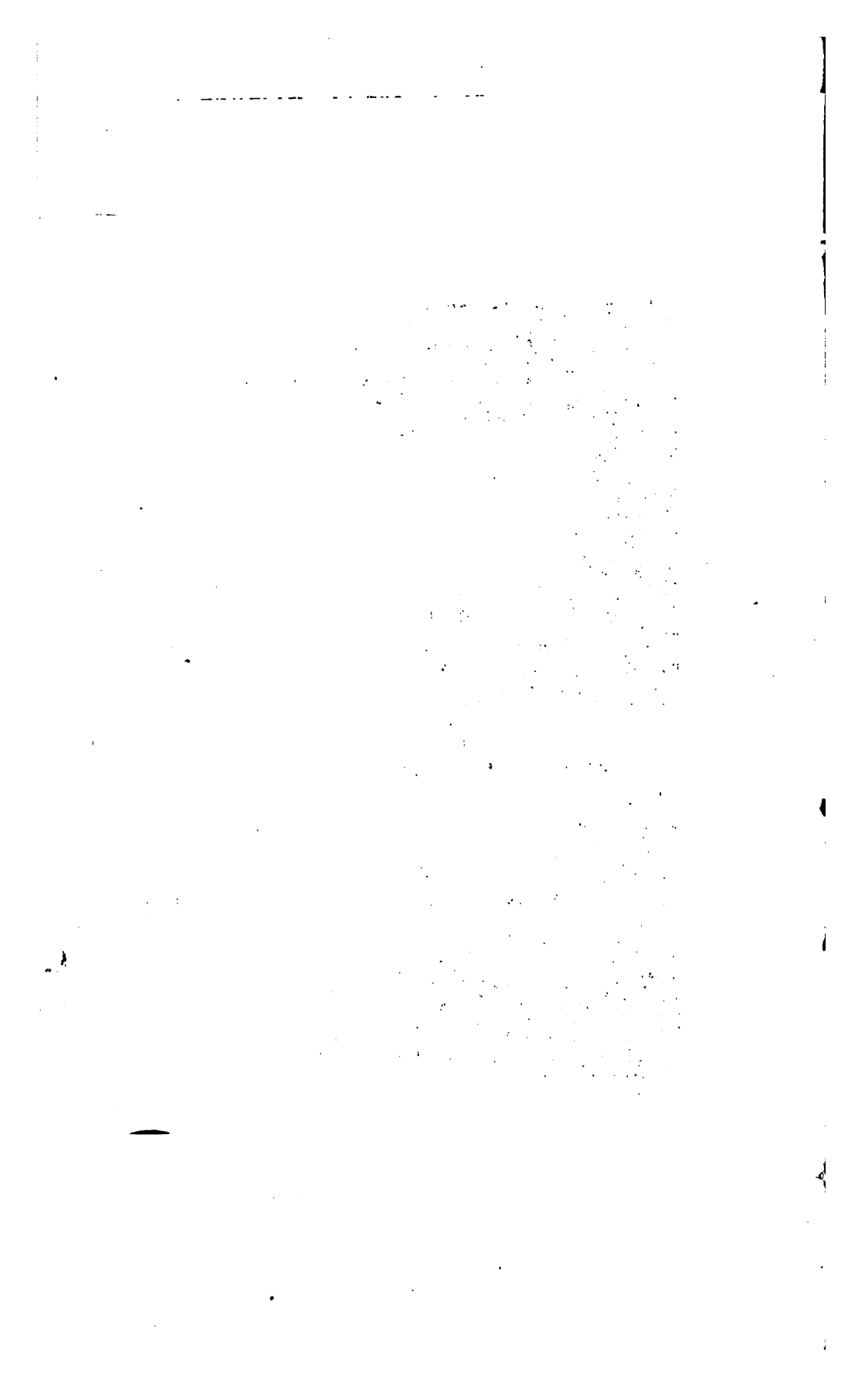
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Chapel

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his effigies in copper, gilt. There are not, however, any
memorials in this place for the family of Hastings, so that
testator's injunctions were not complied with, or the monu-



St. Giles's Church,

STOKE-POGIS, BUCKINGHAMSHIRE.

VICAR,

THE REV. ARTHUR BOLD.

THE Parish of Stoke-Pogis, which is in the Diocese of Lincoln, and Deanery of Banham, is situated in the Hundred of Stoke, about two miles north-north-east from Slough.

The Church is a small structure, in the Pointed style of architecture, having a wooden spire: the accompanying Plate gives a north-east view of it, shewing the porch; and, in the back-ground, the monument erected by Mr. Penn in commemoration of the poet Gray.

In the north wall of the chancel of this Church, under a rudely executed arch, ornamented with pinnacles and foliage, is an ancient tomb, supposed to have been erected in memory of *Sir John Molyns*, Knight Banneret, and Treasurer of the Chamber to King Edward III.: he had obtained the Manor of Stoke by marriage with Egidia, the grand-daughter and heiress of Robert Pogis. Near the Altar, on the north side, are the engraved brass figures of *Sir William Molyns*, Knight, and *Margaret* his Lady. The knight is represented in a pointed helmet, with sword and dagger, and has a lion at his feet; it appears, from the inscription, that he died on the 8th of June, 1425. Lady Margaret is habited in a boddice, mantle, and veil. On the south side of the altar is a brass figure of a lady in a shroud, in commemoration of *Eleanor*, daughter and heiress of William, Lord Molyns, slain at the celebrated siege of Orleans, in 1429, son of the above Sir William; and wife of Robert, Lord Hungerford, who being an active adherent to Henry VI., was taken prisoner at the battle of Hexham, and shortly afterwards beheaded at Newcastle: she was subsequently married to Sir Oliver Manyngham, Knt. *George*, third *Lord Hastings*, who attended Henry VIII. at the sieges of Therouenne and Tournay, and who died in 1544, after being created Earl of Huntingdon, was also buried here, but there is no monument to his memory. The Font is a large plain vessel, supported by a shaft with niches.

Sir Edward Hastings, Baron Loughborough, erected the Chapel which adjoins this church, as a place of interment for his family, and directed by his will that tombs should be raised for such of his relations as had been buried here, and that on his own tomb should be placed his effigies in copper, gilt. There are not, however, any sepulchral memorials in this place for the family of Hastings, so that either the testator's injunctions were not complied with, or the monuments must

ST. GILES'S CHURCH, STOKE-POGIS, BUCKINGHAMSHIRE.

have been removed. In the east window is a figure of Lord Loughborough, in painted glass; he is represented kneeling at a desk, on which is an open book, and as habited in armour, with a surcoat, and the George suspended at his breast; his surcoat is charged with the arms of the Hastings' family and their alliances; and on each side of his head is a shield, one inscribed with the initials E. H., and the other charged with his crest, a buffalo's head erased, sab. gorged with a ducal coronet, and armed, or; a mullet for difference. This Chapel contains a monument for *Dr. Gregory Hascard*, Dean of Windsor, who died in 1708; he was one of the most celebrated preachers of his time.

The *Church-yard* was the scene of the well-known ELEGY by Gray; the following fine stanza, expressive of the thoughts arising from contemplation in this spot, is among those, with which, as Mr. Mason has recorded, that exquisite poem was originally intended to conclude; before the happy ideas of the "hoary-headed swain," and his artless narrative, had suggested themselves to the accomplished Lyrist.

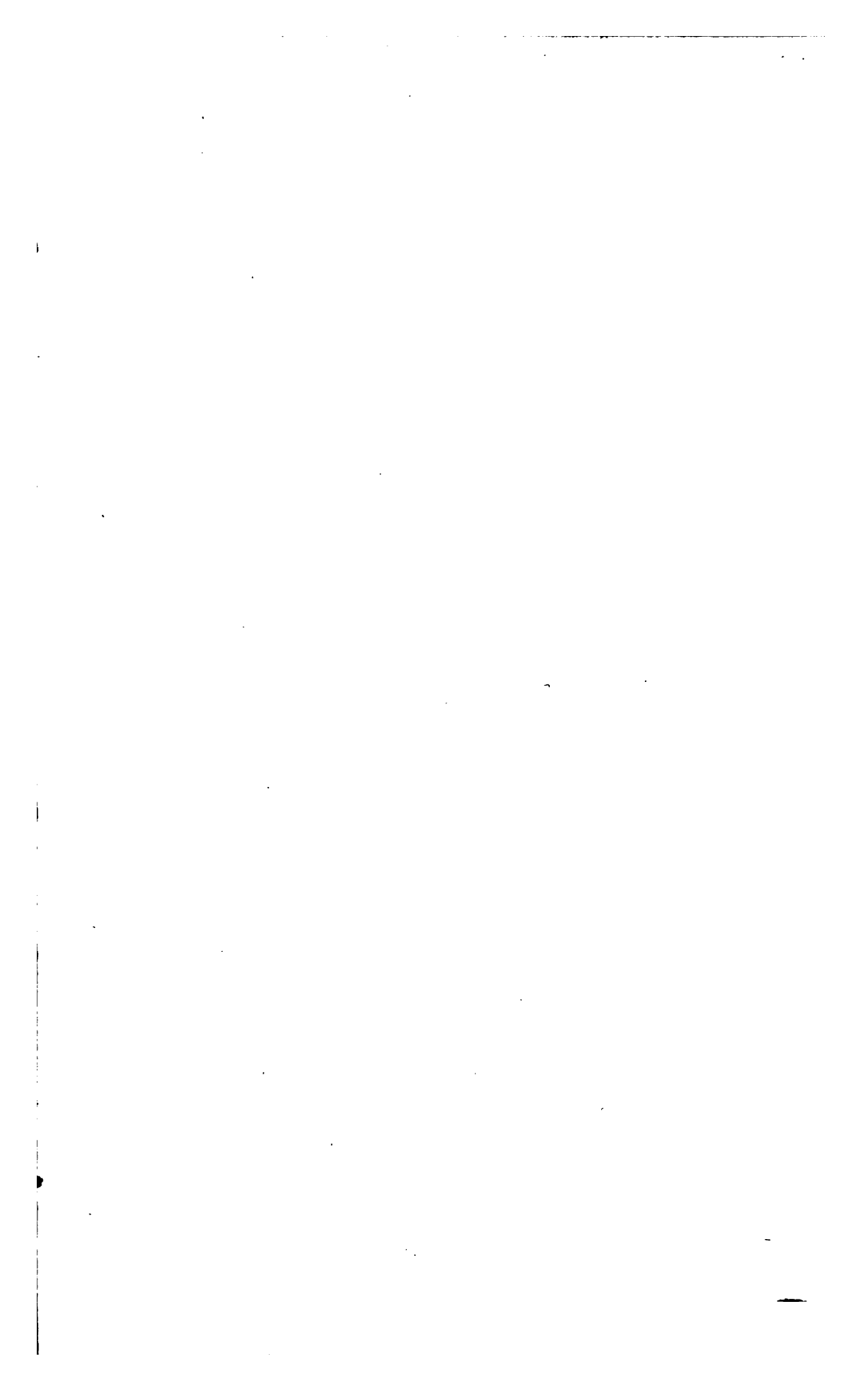
"Hark! how the sacred calm, that breathes around,
Bids every fierce, tumultuous passion cease:
In still small accents whispering from the ground,
A grateful earnest of eternal peace."

The remains of Gray, in pursuance of his particular directions, were interred in a vault near the chancel-door, where those of his aunt and beloved mother had previously been deposited: the following inscription on the tombstone, or at least the latter part of it, was written by the Poet.

"In the vault beneath are deposited, in hope of a joyful resurrection, the remains of Mary Antrobus. She died, unmarried, Nov. v. MDCCCLIX. Aged LXVI. In the same pious confidence, beside her friend and sister, here sleep the remains of Dorothy Gray, widow, the careful tender Mother of many children, one of whom alone had the misfortune to survive her. She died, March XI, MDCCCLIII. Aged LXVII."

John Penn, Esq., the present possessor of the *Mansion of Stoke-Pogis*, feeling that some tribute was due to the memory of Gray, the place of his sepulture even being undistinguished by any memorial, caused a classic monument to be erected to the Poet's honour in 1799, and under the direction of the late James Wyatt, Esq., in a lawn opposite to his mansion, and nearly adjacent to the road side. This monument, as mentioned above, is shewn in the Plate.

This Parish is a discharged vicarage, valued in the king's books at 7*l.* 17*s.*; Lord Francis Osborn, brother to the Duke of Leeds, is the patron. The vicar is usually also the master of an hospital, which was originally founded near the *Church-yard* in 1557, by the above-named Lord Loughborough, for a chantry-priest and four beadsmen; after the Reformation, it was appropriated to the support of a master and poor brethren; and, in 1765, the edifice was rebuilt in a more convenient situation by the late Mr. Penn.





Drawn by J.F. Neale.

Engraved by J.L. Keux.

GREAT ST MARY'S CHURCH,
CAMBRIDGE. H.L.

Printed and Sold by J.F. Neale, 11, Fenchurch Lane, London; and by J.L. Keux, 11, Fenchurch Lane, London.





Engraved by J. G. Heath.

Printed by J. G. Heath.

GREAT ST. MARY'S CHURCH,
CAMBRIDGE.

PL. I.

Printed and Published by J. G. Heath, at the Office of the Cambridge Chronicle, No. 1, St. Andrew's Street, Cambridge.





Drawn by J. P. Neale.

Engraved by H. Le Roux.

GREAT ST MARYS CHURCH,
(VIEW LOOKING WEST)
CAMBRIDGE.

PL. 2.

London, Pub. Sept. 1824, by J. P. Neale, 16, Brinkley St. Blackfriars Road, & J. Le Keux, Ash, near Barnham, Surrey.

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of painting nearly defaced. The interior of the Church is and beautiful; our View, Plate II., is taken from the east end best to display its elegant proportions, and admirable uniformity sign; the groining of the roof is at once a specimen of the architect's taste and skill; ten clerestory windows on each side, above the arches of the nave, give ample light to every part of this really noble building.



Figure 1

Figure 1 shows the results of the experiment. The image displays a complex, textured surface, likely a microscopic view of a material or a close-up of a biological structure. The texture is highly irregular and granular, with varying shades of gray and black, suggesting a rough or porous surface. The overall appearance is that of a highly detailed, possibly crystalline or fibrous, material.

Great St. Mary's Church,

CAMBRIDGESHIRE;

PERPETUAL CURATE,

THE REV. W. G. JUDGSON.

GREAT Saint Mary's, or the University Church, was rebuilt in the Reign of Henry VII., and towards its completion that monarch was a great benefactor. It was commenced in 1478, under the auspices of Alcock, Bishop of Ely, to whom the merit of the design is usually attributed. The Church was so far completed in 1488, that the Bishop is then stated to have preached a sermon in it, which lasted from one o'clock in the afternoon till past three. He was not only a prelate of singular learning and piety, but, possessing great skill in architecture, he was made comptroller of the royal buildings. This Church, but more particularly his very curious sepulchral Chapel in the Cathedral at Ely, proves his ability and judgment. The body of the Church, which alone bears the mark of his hand, was completed in 1519, but the Tower is more modern, not having been erected till 1608. John Warren was the architect, who died the same year it was finished, as appears by a tablet to his memory, against the east wall of the Chancel.

The west end of this Church, which is commonly called Great St. Mary's or St. Mary Magna, to distinguish it from another Church, similarly dedicated, forms the east side of a most noble quadrangle, vide Plate I.; King's College Chapel, the University Library, and the Senate House, on the other sides, without the intervention of private edifices, give an air of peculiar grandeur to its site. The Tower is lofty and well proportioned, the embattled parapet has octangular turrets, surmounted by balls. It contains a musical peal of ten bells, and a clock: the entrance porch is adorned with the royal arms boldly sculptured, and some remains of painting nearly defaced. The interior of the Church is both light and beautiful; our View, Plate II., is taken from the east end, so as best to display its elegant proportions, and admirable uniformity of design; the groining of the roof is at once a specimen of the architect's taste and skill; ten clerestory windows on each side, above the arches of the nave, give ample light to every part of this really noble building.

GREAT ST. MARY'S CHURCH, CAMBRIDGESHIRE.

Academical exercises were formerly performed, and public orations were made in this Church; Queen Elizabeth, while at Cambridge, in 1564, attended the disputations here. The University Sermons are still preached in this Church, except on a few particular occasions. The Vice Chancellor, Heads of Colleges, Noblemen, and Doctors, sit in a gallery, which occupies the place of the ancient Rood Loft. The Masters of Arts and Fellow Commoners in the area of the nave; Bachelors of Arts and Under Graduates have galleries in the Aisles, which were built pursuant to the directions in the will of William Worts, Esq. who died in 1709, and left a sum of money for that purpose. In various parts of the Church are memorials for Aldermen of the Corporation. On the south wall of the Chancel, is a mural monument to William Butler, D. D. who died Jan. 29, 1617; he is represented by a half-length figure, under an arch, executed with much spirit; one hand rests upon a skull, the other holds a book; on the sides of the monument, are statues of Labour and Rest. Arms, *sable, a fess lozengy, between three covered cups, or.* There is also a memorial of John Crane, Esq. who died in 1652; and a slab in the north aisle, to Russel Plumtree, M. D. who died in 1793. On the south side of the Church is a Vestry, and a Chapel, adjoining the Chancel. The corresponding Chapel on the north side is dedicated to St. Andrew, in it is a monument to the memory of Thomas Lorkin, Esq. born at Friendsbury in Kent, who died May 1, 1591.

Martin Bucer, the celebrated Reformer, was invited to England by Archbishop Cranmer, and was received at Cambridge as a Teacher of Theology in 1549; he died here in 1551, and was buried in this Church with great funeral pomp. In the reign of Queen Mary his body was dug up and publicly burnt, and his tomb demolished, but it was afterwards set up again by order of Queen Elizabeth: several manuscripts respecting him are preserved in the Library of Caius College.





Engraved by H. Le Roux.

Pl. I.

TRINITY CHURCH,
CAMBRIDGE.

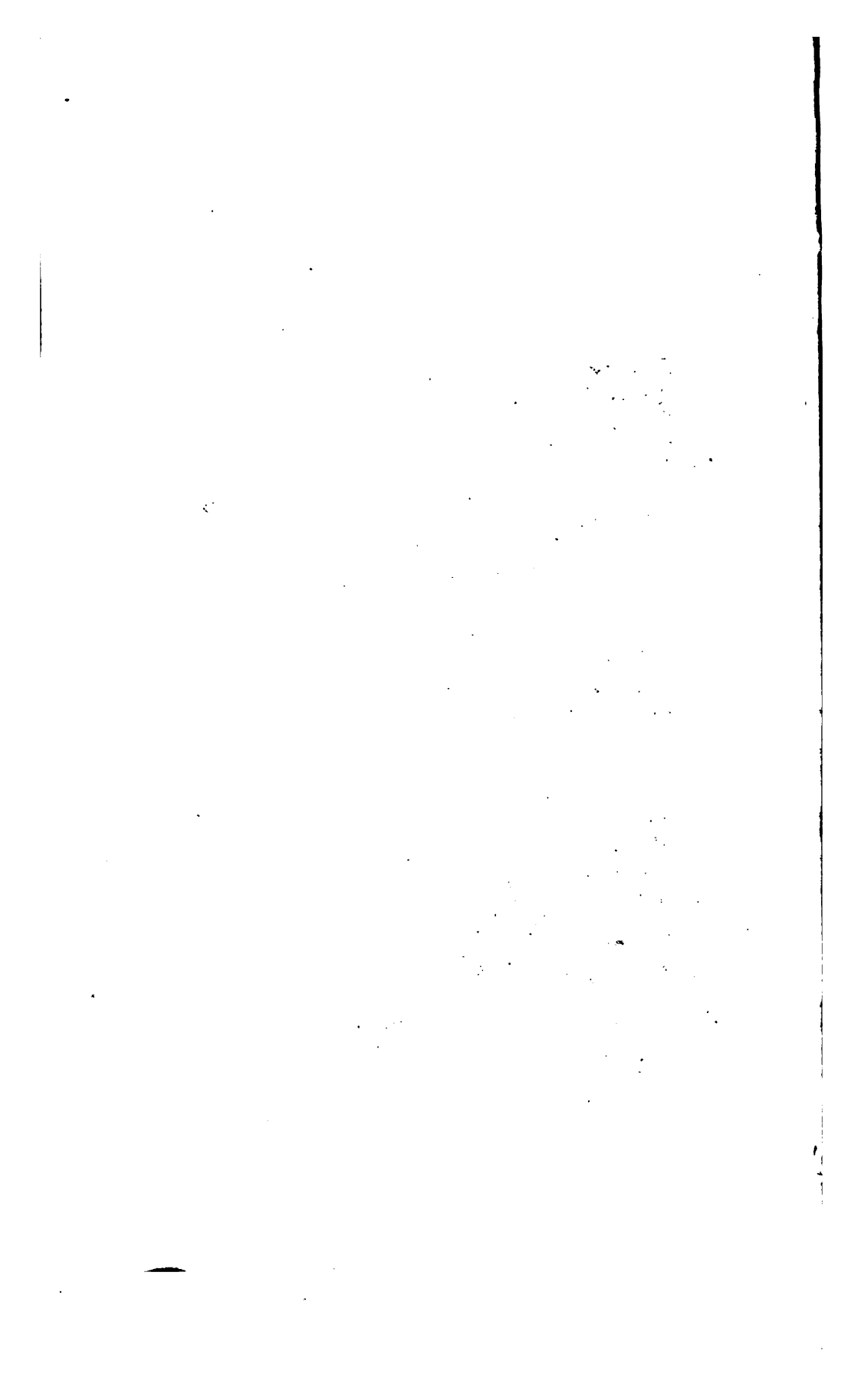
L. and W. Peck, Jr. & Co. Lith. by J. E. Hurdle, 17 Waterhouse Row, & H. Le Roux, Arch. near Fensham, Surrey.



Designed by J. E. Hurdle.



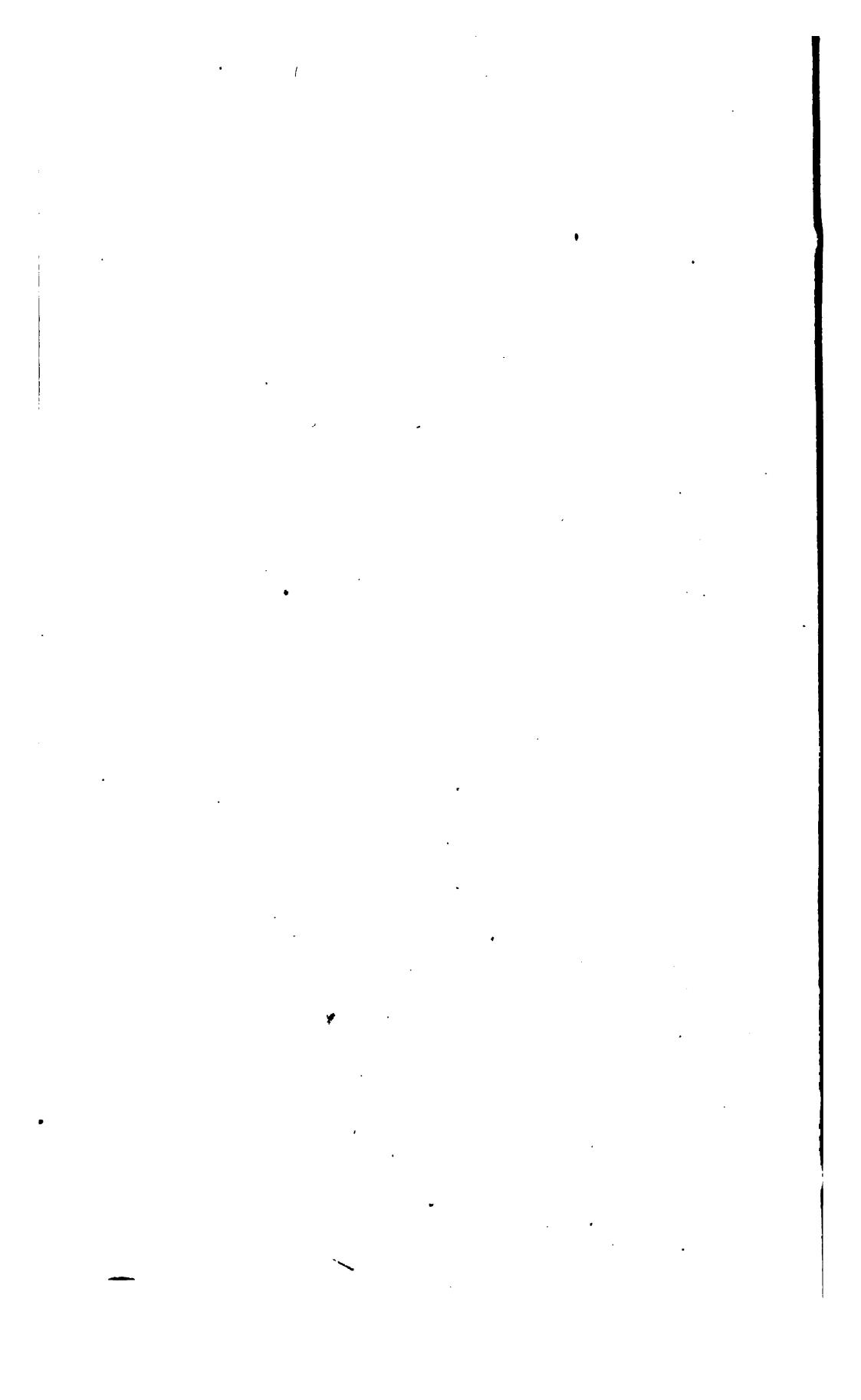
Figure 1. A large, ornate, circular object, possibly a decorative lamp or a piece of furniture, set against a dark background.





UNIVERSITY OF CAMBRIDGE
 SENATE CHAMBER
 1841

UNIVERSITY OF CAMBRIDGE. SENATE CHAMBER. 1841.



Church of the Holy Trinity,

CAMBRIDGE.

PERPETUAL CURATE,

THE REV. CHARLES SIMEON, M. A.

THE town of Cambridge is divided into fourteen Parishes, of which that of the Holy Trinity is the largest. The Parochial Church stands at the south end of Bridge-Street, and is built in the form of a cross, with the principal entrance at the north. The view of the exterior given in plate 1, is taken from the east; the west front, upon which the skill of the architect in many instances was exerted, and his taste employed to devise ornaments, being here concealed by the contiguous houses. The Chancel and body of the Church are of small extent when compared with the noble Transepts or Chapels, which rise considerably above the roof of the Chancel, and admit of a series of clerestory windows. The architecture of this part of the Church is of a more florid character, having been erected at a later period. The east window of the Church, which is a prominent feature of our exterior view, is divided by its mullions into four bays. The Tower, which has been recently re-erected at the expense of the Parishioners, is at the west end; and contains a peal of five bells; each angle of the parapet surrounding the Tower is ornamented with a small turret, terminating in a pinnaele, and, above the whole, rises a small, but well proportioned Spire.

This Church was formerly appropriated to the Abbey of West Dereham, in Norfolk, a Monastery founded by Hubert Walter, who became Archbishop of Canterbury in 1193, and continued at the head of the ecclesiastical power in the reigns of Richard I. and John, till 1207. When the present edifice was erected, cannot be discovered: it appears from Lysons's *Magna Britannia*, under Cambridgeshire, that it was destroyed by fire in the year 1174, in the time of Henry II., and that it was afterwards rebuilt; but no part of the architecture of this building can be referred to within a century of that early period.

At the dissolution of Monasteries, which preceded the Reformation, this living was annexed to the Episcopal See of Ely, the Bishop of which Diocese appoints a sequestrator or Vicar. The Rev. Charles Simeon, M. A., and Fellow of King's College, the present incumbent, has distinguished himself both by his eloquence and his writings.

CHURCH OF THE HOLY TRINITY, CAMBRIDGE.

Plate 2, represents the very noble interior of this Church, taken from the west end, with a full view of the remarkably fine Transepts, which are built in the richest style of ecclesiastical architecture, and may be attributed to the time of Henry VI.* In each, the florid character of the ornaments, as well as the disposition of the windows, is somewhat varied, but both the Cross Aisles may still be assigned to the same architectural æra, and are equally admirable for the purity of taste displayed in the sculptural decorations; the groining of the ceilings is peculiarly elegant. In the south Transept, beneath the clerestory windows, is a very richly carved moulding or string course, composed of Strawberry leaves, in the manner of the ducal coronet; this Aisle contains a marble slab to the memory of William Spekes, who died December 1, 1666, and to Elizabeth Spekes, his wife, who died on the 24th of January, 1693.

In the North Aisle, against the east wall, is an elegant altar tomb, enclosed with rails, erected to commemorate Sir Robert Tabor, Knight, an eminent physician in the reign of Charles II., who first administered the bark with success in intermittent fevers, and who was buried here on the seventeenth of Nov. 1681; the monument bears his armorial achievement, viz. *Azure, on a chevron engrailed, between three lion's heads erased, or; three leopards' faces of the first*: over it is the crest, a lion's head, or; and, beneath the shield, the motto, *soles occidere et redire possint*.

The Chancel, which is the most ancient part of the present building, is comparatively low: over the communion table, and under the east window, is a scriptural painting, within a frame, of Jesus Christ appearing to Mary Magdalen, as an altar-piece. Against the north wall of the Chancel is a handsome monument to the memory of Elizabeth Peyton, the eldest daughter of Richard Anderson, Esq., of Hertfordshire, and widow of Robert Peyton, Esq.; she died on the 26th of April, 1659, at the age of 53; upon the tomb is the arms of Peyton, viz. *sable, a cross engrailed or, in the dexter canton a mullet argent*, impaling those of Anderson, viz.: *argent, a chevron between three cross crozlets flory, sable*. Another monument records the death of Susan, the daughter of Samuel Gatward, Esq., and Elizabeth, his wife, on the 19th of December, 1707, and of Samuel, their son, who died on the 9th of May, 1712. Arms sculptured, *a chevron ermine between three herons, impaling a bend between two mullets*. There is also a memorial of Edward Lawe, Gent. *Irenarchæ ac Senator, qui obiit, May 30, 1676*,

* It is a singular fact, that during the commotions between the houses of York and Lancaster, and their adherents, so prejudicial to the progress of the arts of civilization, architecture in England flourished in a greater degree, vide Dallaway's *Anecdotes of the Arts in England*, p. 27.

CHURCH OF THE HOLY TRINITY, CAMBRIDGE.

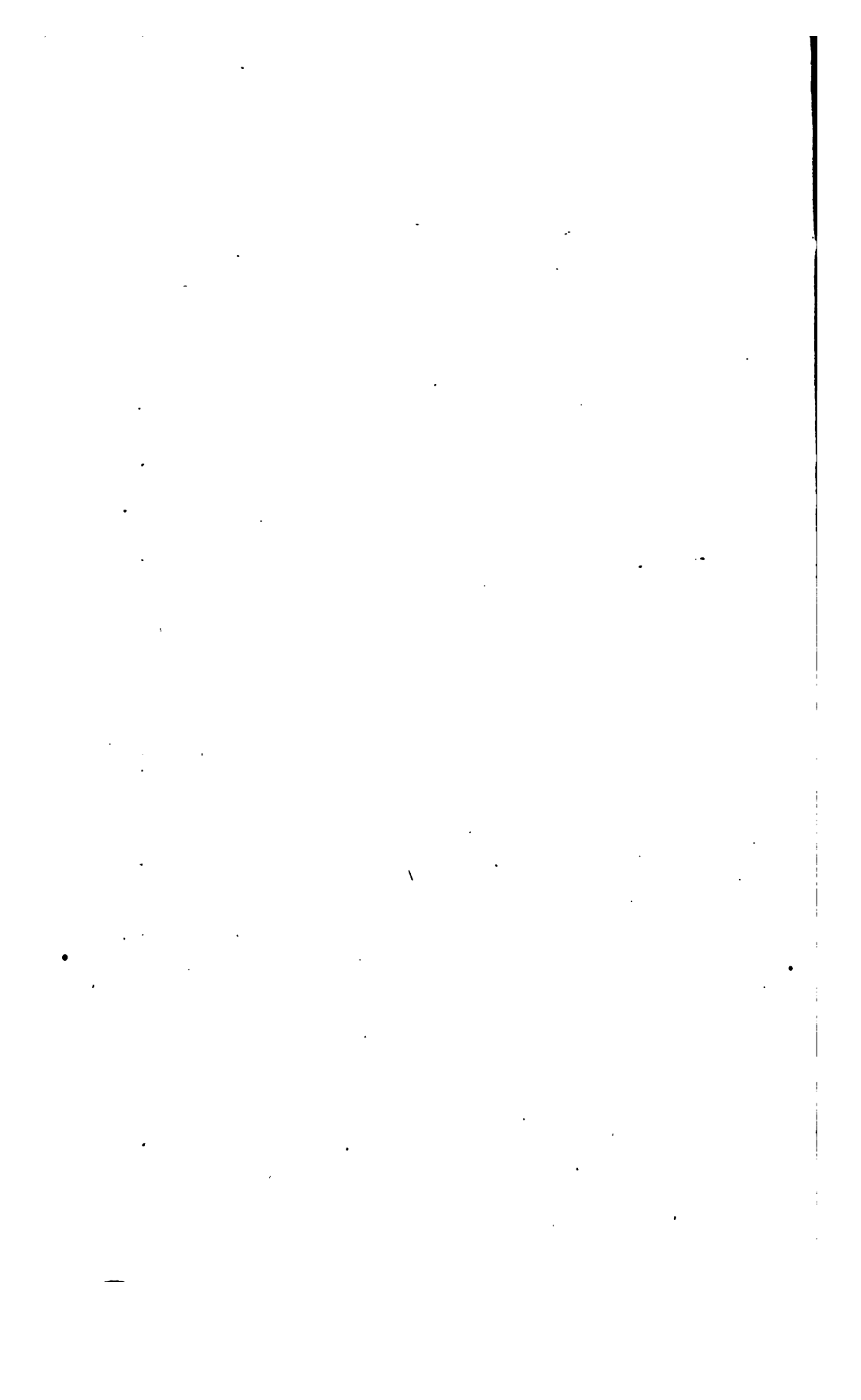
with his arms, viz., on a cross, *five crosslets formy*; the latter is partly concealed by the rails which enclose the Communion Table.

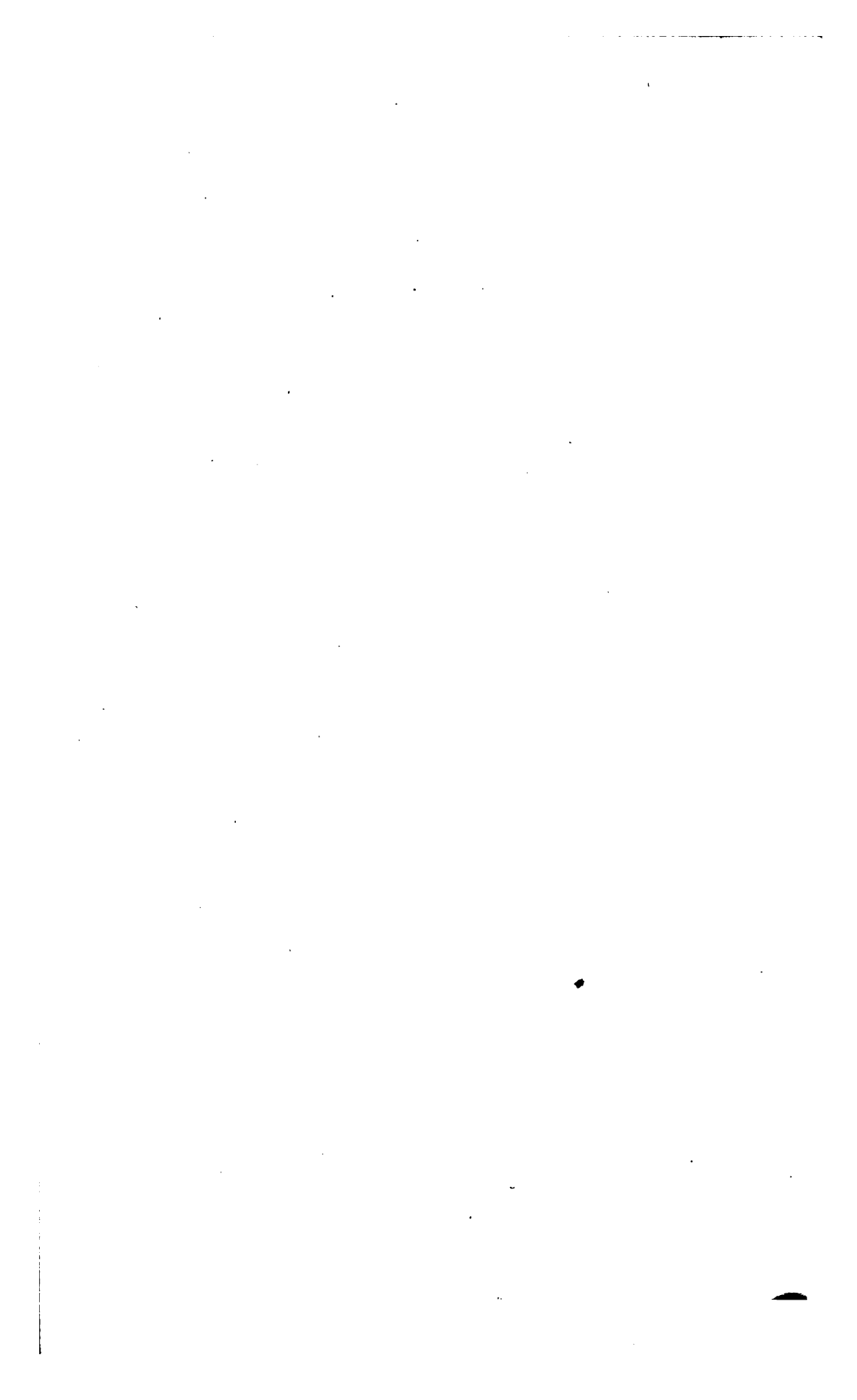
The Tower is raised on lofty pointed arches; those opening upon the Transepts are curiously ornamented in their mouldings, with a trefoil headed panelling of a bold character. Against the east wall of the Nave, on the north side of the arch, opening upon the Chancel, is a large and handsome sepulchral memorial to Francis Percy, Esq., Alderman of Cambridge, and also a Captain in the Militia, who died May 6, 1711, æt. 67, and to Margaret, his wife, who died on the 20th of September the same year: by her he had issue, six sons and six daughters. Two of his sons, Algernon and Henry, are also buried here. His eldest son, Francis Percy, was a Captain in the Navy. It is recorded upon the monument, that this family was a branch of the ancient and noble House of Percy, whose chief seat is at Alwrick Castle, in Northumberland. Arms, *or, a lion rampant, azure, impaling, argent, on a cross, sable, five lions rampant, or.*

On the south wall is a mural monument to the memory of the Rev. H. Martyn, Fellow of St. John's College, who died at Tokal, Oct. 16, 1812, in his way from Shiraz to Constantinople. He had been Curate of this Parish for about two years; and went from thence, as Chaplain to the East India Company to Bengal, where he translated the New Testament into the Hindoostanee language, as he did also afterwards at Shiraz into the Persian language. The memoir of his life, in a single volume, is inferior in interest to no book in the English language. And under it, another to Mr. Charles Wagstaff. Against a pillar, near the end of the Nave, is a memorial of Samuel Conant, A. M., of Magdalen College, Oxford. Arms, *gules, ten billets, or.* There is also a marble slab in the Nave, commemorating Dorothy Folkes, who died October 1, 1710: she was the posthumous daughter of Martin Folkes, Esq., of Hillington, in Norfolk, and of Dorothy, his wife. The font at the west end of the Church is of an octagonal form, of stone, with a wooden cover; the organ is also at the west end.

The Church-yard, as may be seen in our view of the exterior, is crowded with monumental records; amongst which are tombs of Joseph Purchas, who died 1721, æt. 48; William Collis, Gent.; John, the son of John and Abigail Alders, ob. 1702, æt. 15. Another for John Wardall, who died Nov. 23, 1723, æt. 88.

The table of benefactors to the Parish of the Holy Trinity hangs up against the south wall of the Church. Henry Wray, of this Parish, Stationer, in 1628, gave an Alma-house for eight widows, to receive a weekly allowance.







Drawn by J. T. Neale.

Engraved by H. Lee Keble.

CHIPPING CAMPDEN CHURCH,
GLOUCESTERSHIRE.

1841.

London: Published by J. T. Neale at Donnell's, Piccadilly, and at J. D. Newell's, near Euston Square, 1841.

THE GREAT WALL

BY [Name]

[Subtitle]

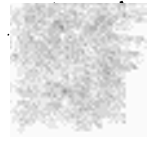
The Great Wall of China is one of the most famous landmarks in the world. It is a long, winding wall that stretches across the northern part of the country. The wall was built by the Chinese to protect their land from invasions. It is made of stone and brick, and is surrounded by a deep moat. The wall is over 2000 miles long. It is a great wonder of the world.

The wall was built by the Chinese to protect their land from invasions. It is a great wonder of the world.

The wall was built by the Chinese to protect their land from invasions. It is a great wonder of the world.

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St. James' Church,

CAMPDEN, GLOUCESTERSHIRE.

VICARAGE, VACANT.

CAMPDEN is celebrated in the early period of history as the traditional place of Congress of all the kings of the Saxon Heptarchy, where they deliberated upon the best mode of carrying on the war with the Britons; the town is situated in a fertile and well cultivated valley, twenty-eight miles north-east from the city of Gloucester.

The Church is a magnificent structure, worthy of the period in which it was erected, which, from the style of the architecture, tradition, and other circumstances, is supposed to have been about the beginning of the reign of Richard II. The massive and ornamented Tower, its grand feature, rises in very fine proportion, the height of 105 feet to the upper mouldings, exclusive of the open embattled parapet, enriched with pinnacles, twelve in number, which give an aerial lightness to the structure: this Tower contains a very fine peal of eight bells. The whole length of the Church, from the west to the east end, is 130 feet, and the width of the Nave and side Aisles is 57 feet; the height of the Nave is 60 feet. The Chancel is spacious, and underwent a considerable repair in the reign of Charles I., at the expense of Sir Baptist Hicks, the first Lord Campden. He also built the wall round the Church-yard, presented the Communion plate, gave the decorations for the Pulpit, and a large brass eagle, which stands in the middle of the Church, and holds a Bible. Lord Campden also endowed the Vicarage with part of the great tythes of Winfrith and West Lulworth, in Dorsetshire.

On the north side of the Chancel is a curious monument of stone, very finely sculptured, to the memory of Thomas Smith, Esq., to whom the Manor of Campden was granted by Queen Elizabeth; he died in 1593.

In the middle of a Chapel on the south side stands a most magnificent monument, bearing the effigies of Viscount Campden and his Lady. On the north side of the tomb is the following:

To the memorie of her deare and deceased Husband, Baptist Lord Hicks, Viscount Campden, borne of a worthy family in the Citie of London; who, by the blessing of God on his ingenious endeavors, arose to an ample estate, and to the foresaid degrees of honour: and, out of those blessings, disposed to Charitable uses, in his lifetime, a large portion to the value of 10,000*l.*, who lived religiously, vertuously, and generously, to the age of 78 yeares, and died Octo. 18, 1629.

ST. JAMES' CHURCH, CAMPDEN.

ELIZABETH, VISCONTESSE CAMPDEN,

His deare Consort, borne of the family of the Mays; lived his Wife in all peace and contentment, the space of 45 years; leaving issue by her said Lord and Husband two daughters, Juliana, married to Edward Lord Noel, now Viscount Campden, and Mary, married to Sir Charles Morison, Knt., and Baronett, hath piously and carefully caused this monument to be erected as a testimonie of their mutuall love, where both their bodies may rest together in expectation of a joyfull resurrection.

On the south side the monument is an inscription reciting the benefits he conferred upon this town, addressed, "*Ad Terram Campdenicam.*"

In the same Chapel, upon the south side, is a monument, with the effigies of Lord and Lady Campden: upon two folding doors, on each side of them, are the following inscriptions:

This monument is erected to preserve the memory and pourtrait of the Right Honorable Sir Edward Noel, Vicount Campden, Baron Noel of Ridlington and Hicks of Ilmington, a Lord of heroic high parts and presence. He was Knight Banneret in the wars of Ireland, being young, and then created Baronet, anno 1611. He was afterwards made Baron of Ridlington. The other titles came unto him by right of Dame Juliana, his wife, who stands collateral to him in this monument; a lady of extraordinary great endowments, both of virtue and fortune. This goodly Lord died at Oxford at the beginning of the late fatal Civil Wars, whither he went to serve and assist his Souverain Prince, Charles the First. And so was exalted to the kingdome of glory, 8^o Martii, 1642.

The Lady Juliana, eldest daughter and co-heir of that mirror of his time, Sir Baptist Hicks, Viscount Campden; she was married to that noble Lord, who is here engraven by her; by whom she had Baptist, Lord Viscount Campden, now living, who is blessed with a numerous and gallant issue; Henry, her second son, died a prisoner, for his loyalty to his Prince. Her eldest daughter, Elizabeth, was married to John, Viscount Chaworth. Mary, her second daughter, to the very noble Knight, Sir Erasmus de la Fontaine; Penelope, her youngest daughter, died a maid. This excellent Lady, for the pious and unparalleled affections she retained to the memory of her deceased Lord, caused this stately monument to be erected in her lifetime, in September, Anno Dom. 1664.

A beautiful monument fixed to the wall at the east end of this Chapel, commemorates Penelope Noel, their daughter, who died May 17, 1633.

At the east end of the north Aisle is a large altar-tomb for Mr. Robert Lilly, uncle to the celebrated astrologer of that name; he died 21st of October, 1636, æt. 54; there is also a neat monument to William Bartholomew, A. M., Vicar of this Church, who died 11th October, 1660, æt. 56.

In the middle Aisle is a marble slab inlaid with brass, and with the effigies of "*Wilelmus Grevel* de Campedeni quondam Civis Londini et flos m'cator. lanar. totius Anglie, qui ob. 1401,*" and of "*Mariona uxor predicti Wilelmi, qui ob. 1386.*"

We are much indebted to the Rev. W. Spooner, the late Vicar of this Church, and to the Rev. R. O. Wilson, the resident Curate, for their corrections in 'his account.

* Tradition relates, that he built the tower and a considerable part of the Church at his own expense. A curious old house in the town is still shewn as the habitation of his family.





Drawn by J. F. Keule.

Engraved by T. Baskin.

LEEDBURY CHURCH,
HEREFORDSHIRE.

PL.

Printed and Sold by J. W. & J. B. Knight, 27. Bloomsbury Street, London.



Ledbury Church,

HEREFORDSHIRE;

VICAR,

THE REV. JAMES WATTS.

THE town of Ledbury is situated on a gentle declivity, within a small but pleasant valley, formed by the Dog-Hill, on the north-east and other eminences, in the Hundred of Radlow, on the east side of the county. At a short distance on the west flows the river Leddon, which gives name to the town, and taking a course, due south, through Gloucestershire, unites its waters with the Severn.

The Church is a large building in an early style of architecture, but having undergone many alterations at different periods, it has consequently lost some portion of its original character, though it still displays many fine specimens of sculpture in its ornaments, and is interesting in its general effect: the view we have chosen is from the south-west.

Edwin; a powerful Saxon, son of Edric the Forrester, who lived in the time of William I., gave Ledbury to the Church of Hereford, having been cured of the palsy at the intercession of St. Ethelbert.

The Lord Bishop of Hereford is now the patron, and appoints two prebendaries, or Portioners of the upper and nether Hall, in this Church, who are the joint patrons of the living. The present portioners are the Rev. Joseph Martin, and the Rev. James Watts.

In the Church were formerly Chauntries of the Holy Trinity, St. Anne, and others. John Treffant, Bishop of Hereford, founded here, about the year 1401, a College of Priests, consisting of a Custos, or Master, eight Chaplains, besides Clerks, Ministers, and Servants, which was liberally endowed. Henry IV. incorporated them, but, at the Reformation, it was dissolved; and the lands given to the crown, in the 1st year of Edward VI. On the north side of the Church is a very handsome portion of the building, called the Deacon's Lodgings, which, in later times, was converted to a School House, but is now the receptacle of lumber. It is supposed to have been originally founded by

LEDBURY CHURCH, HEREFORDSHIRE.

John Stoke, from an inscription upon a pew: "—*Uiginti et sex mactæ
a Johanne Stoke sunt datæ et 11 cameræ fuerunt ædificatæ.*"

In the Church is a monument of Sarah Skippe, ob. 1665, and others to members of the family of John Skippe, D. D., Bishop of this Diocese from 1539 to 1553.

At the east end of the Chancel is a slab to the memory of Charles, son of Francis Godwin, Bp. of Hereford, and to his wife Dorothy, inscribed:—

PRÆIBIT DOROTHEA, SEQUITUR CAROLUS,
AMBO RESURGUNT.
GODWYN THE ONE, GODWUN THE OTHER.

At the east end of the North Aisle is an ancient tomb of freestone, with a mutilated recumbent figure of a female.

There are also monuments in the Church for Richard Caple, Esq., ob. 1601. Thomas Chambers, Esq., ob. 1605. John Heywood, Esq. of Wellington, alias Prior's Court, in this county, ob. 1614. Thomas Cupper, Esq. of Glympton, in Oxfordshire, ob. 27 June, 1621.

In the Chancel is buried John Thornton, D. D., Vice Chancellor of Oxford, and Master of the Hospital, in this town, founded by Hugh Foliof, Bp. of this Diocese, dedicated to God and St. Catherine, for the reception of poor people and travellers.

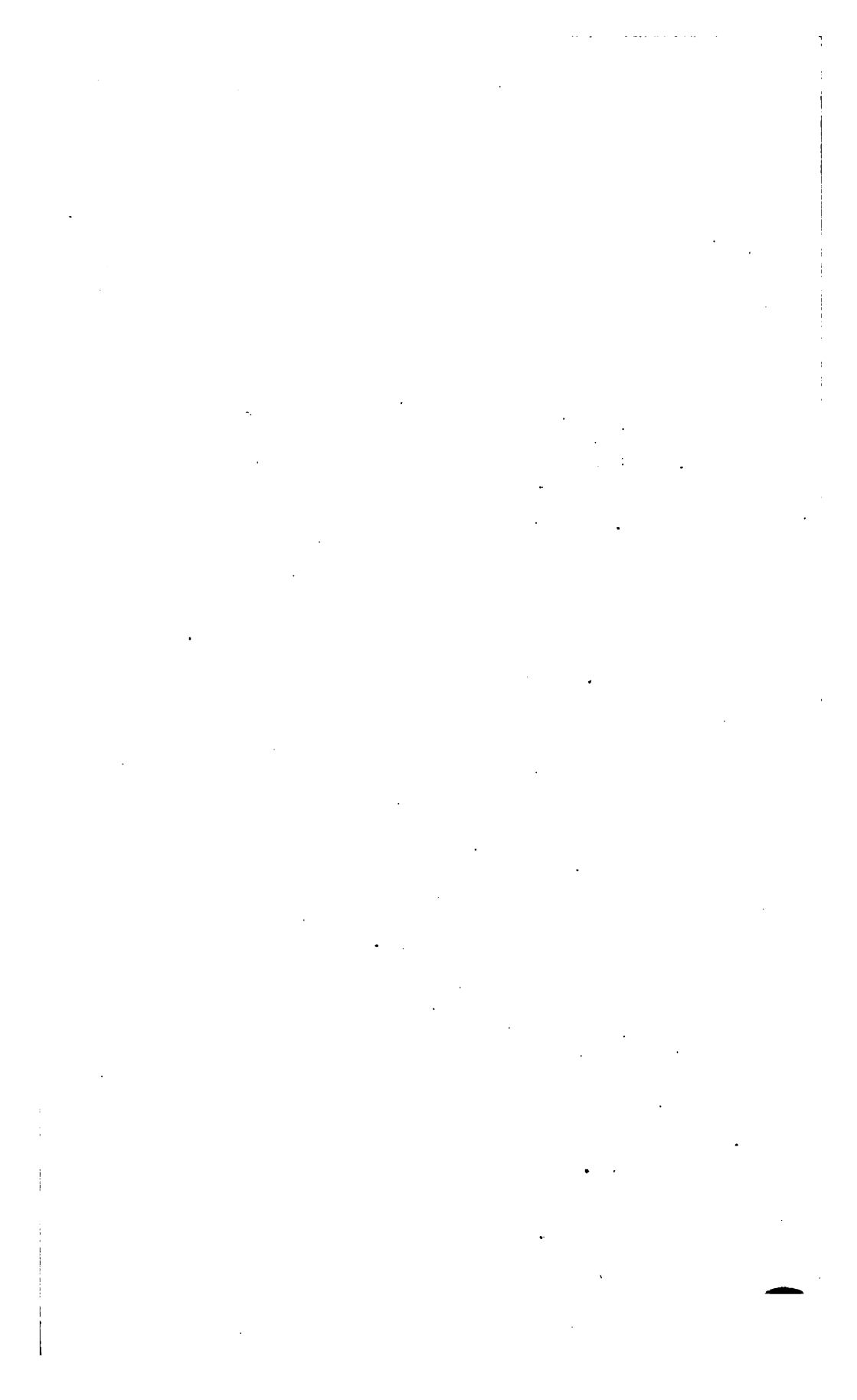
Anne, the wife of Ambrose Elton, of the Hazel, Esq., daughter of Sir Edward Aston, Knight and Baronet, and sister of Sir Walter Aston, Baron of Forfar, of Tixall. She died, 5th Feb. 1660. Her husband was buried by her in 1659.

Stay, reader, here lies the body of James Bailey, late of Ledbury, Corvisor, who departed this life 13 December, 1674, æt. 100 yrs. and 8 mths. He was the youngest brother of Humphrey Bailey of Ocul Pychard, and of Samuel Bailey, late of Hereford. These three brothers lived the age of 300 yrs. What one wanted the other made up.—*Mors rapit omnia.*

John Hoskins, D. D. Vicar of this Church, is buried here with an epitaph beginning thus:—

Sub pedibus Doctor jacet hic in legibus Hoskins,
Esse Pius docuit, quodq. docebat erat, &c.

The Tower of the Church is distinct from the body, and is surmounted by a modern spire.





Drawn by J.F. Meale.

LEOMINSTER CHURCH.

(WEST VIEW.)

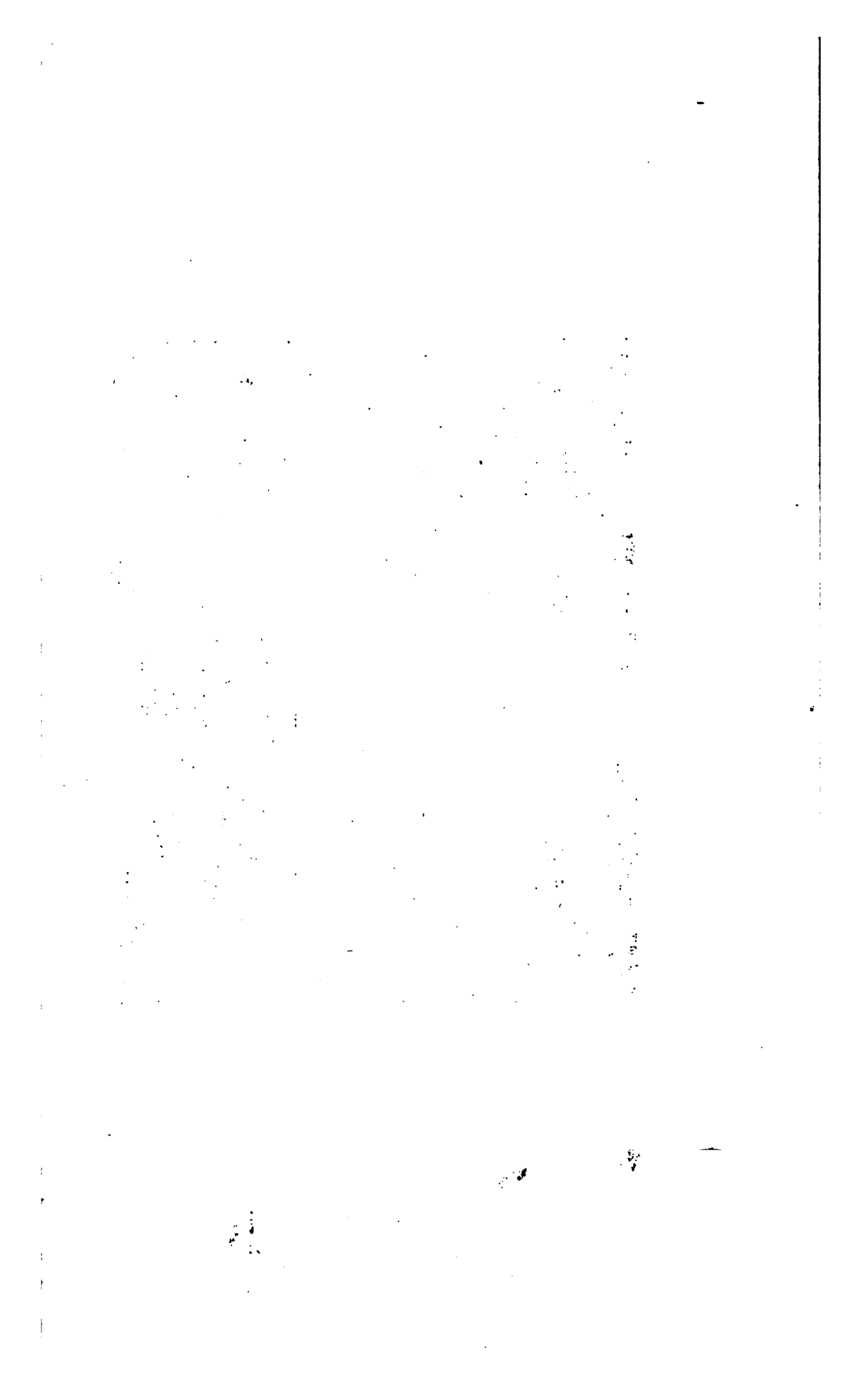
HEREFORDSHIRE.

Engraved by J. Leake.

PL. I.

Printed by G. Nichol.

London, Pub. March 1824, by J.F. Meale, 16, Broad St. Blackfriars Road, & J.C. Knax, 67, near Fenchurch Street.





Faint, illegible text or markings, possibly bleed-through from the reverse side of the page. The text is arranged in several lines and is difficult to decipher due to its low contrast and blurriness.



Drawn by J. E. Neale.

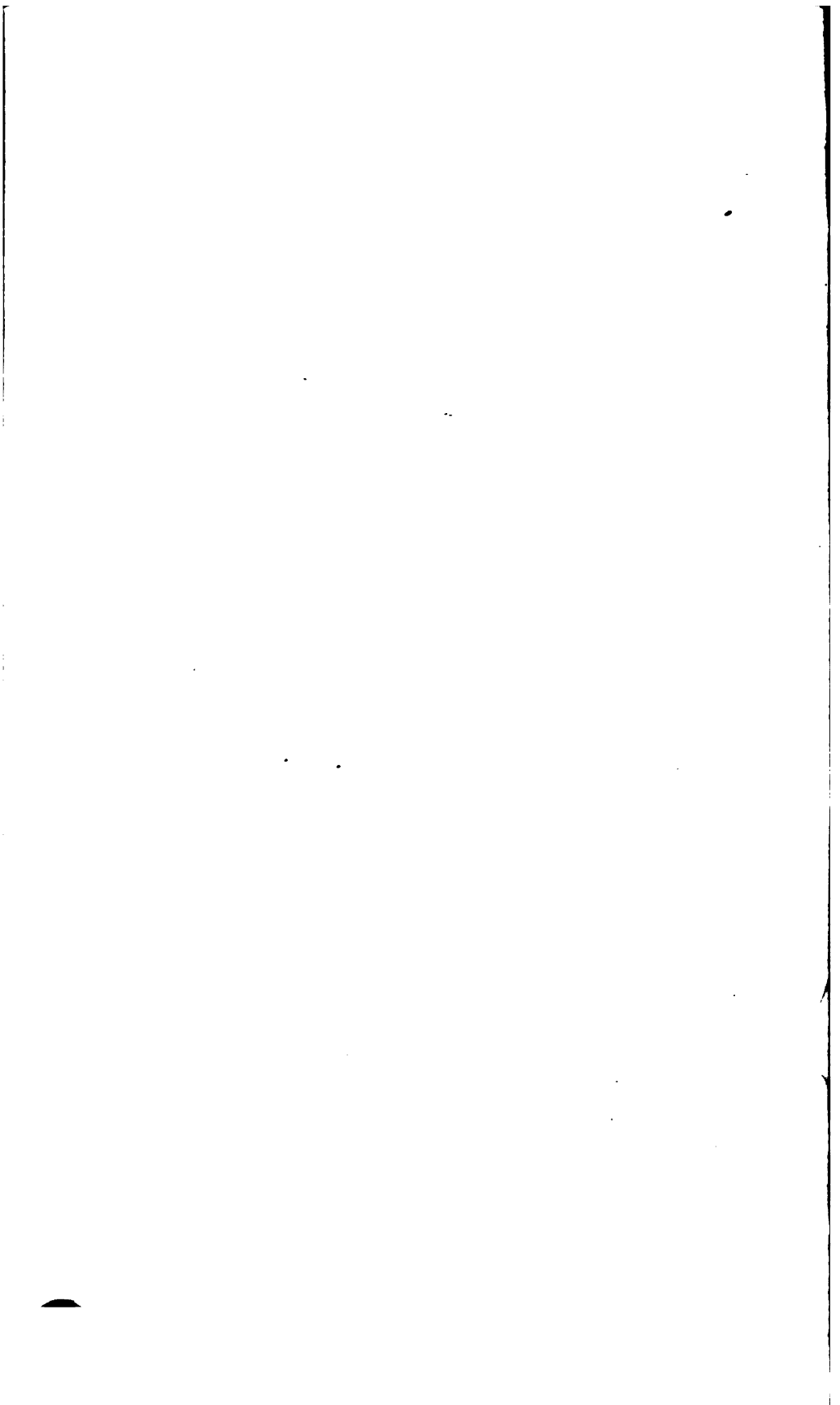
Engraved by J. Le Keux.

LEOMINSTER CHURCH.
NORTH ABERDEENSHIRE
H.E.B.F. G.L.S.H.I.R.E.

PL. 2.

Printed by J. Neale.

London, Pub. March 1, 1852, by J. E. Neale, 16, Bennett St. Blackfriars Road, & J. Le Keux, Ashman, Farnham, Surrey.



Church of St. Peter and St. Paul,

LEOMINSTER, HEREFORDSHIRE.

VICAR,

THE REV. G. W. CURTIS.

THE town of Leominster is situated in a rich and fertile vale, and on the banks of the river Lug, which making a considerable flexure, flows along both its northern and eastern sides, and here receives a second tributary stream, the Pinsley. It is distant about thirteen miles north from Hereford, and one hundred and thirty-seven west-north-west from London.

It appears from a comparison of various authorities, that a Monastery was founded here, in honour of St. Peter, about the year 680, by Merwald, sovereign of the western part of Mercia, who committed the charge of it to Eadfrid, by whom he had been converted to Christianity. This establishment was destroyed in the wars with the Danes, and was succeeded by a College of Prebendaries, which was subsequently replaced by an Abbey of Nuns. The violation of Edgiva, the Abbess, by Sweyne, eldest son of Earl Godwin, in 1046, for which he was at first driven into banishment, by Edward the Confessor, seems to have been the commencement of those enormities which terminated in the total loss of his power and possessions; but the circumstance of there being nuns here in 1086, which is evident from the Domesday Survey, invalidates Tanner's conjecture that this outrage occasioned the ruin of the convent. The nuns were dispersed, however, and their estates enjoyed by laymen, some time prior to the year 1125, when King Henry I. gave this foundation, with every thing belonging to it, to his new Abbey of Reading, in Berkshire, to which it afterwards became a subordinate cell of Benedictine monks. In 1230, the Priory and the Parish Church were re-dedicated to St. Peter and St. Paul, by Ralph de Maydenstan, Bishop of Hereford, who granted a charter of indulgence in consequence.

The right of the Abbots of Reading to appoint monks of their house Priors of Leominster, was contested in the thirteenth century by the Bishop of Hereford's Official; but the proceedings were stopped, on the interposition of Edward I., and the ultimate decision does not appear to have been recorded. In the year 1402, the Priory was laid under heavy contributions by Owen Glendower, who had taken possession of the town: it was then in its most flourishing state, many persons giving up their estates for a life support in the house.

The revenues of this foundation exceeded those of any other cell in England, and even of some abbeys. Tanner, quoting the MS. Register

LEOMINSTER CHURCH.

of Edward Fox, Bishop of Hereford, states their yearly amount in 1536 to have been 66*l.* 19*s.* 8*d.*, of which 448*l.* 4*s.* 8*d.* were paid to Reading and in other reprises.

The present Church consists principally of a splendid body, of the Pointed style of architecture, united on the north side to the more ancient Parish Church and its Tower, as shewn in Plate I. The chief entrance is through the Tower, by a western doorway, beneath a semi-circular arch, having zigzag and billet mouldings, the lower members of which, with the exception of zigzag course, are slightly pointed. The capitals of the columns are curiously wrought with scroll-like foliage, doves, lions, lilies, &c. Over the door-way is a round-headed window, now partly blocked up; but the upper windows of the Tower are pointed. At the south-western angle of the Tower is a projection, resembling a buttress, in which is a flight of steps leading to the top. The great western window of the Church displays some handsome tracery; its principal mullions are supported, in a singular manner, by iron cramps, which extend from buttresses connected with the basement story, but detached above it, and terminated by pinnacles. The mouldings and centre mullion of another window at the west end of the Church; to the north of that just described, are enriched with a curious ornament, apparently representing the unblown calyx of a flower. The five windows on the south side of the Church all resembled this originally, but two of them requiring to be repaired in 1812, were altered into a plainer style. Between the roof of the choir and that of the old Church, or north aisle, is a small bell tower, surmounted by a crocketed pinnacle.

The interior of the old Church is delineated in Plate II.: its floor is much raised; its columns are short and massive, of the Anglo-Norman period: over the arches they sustain is a range of blank arches, supported by rectangular pilasters, each of which includes two smaller arches of the same description, with their pilasters. Above these is a series of rectangular compartments, having their superior angles canted off, some of which open into windows. This division of the Church is separated from the less ancient structure, in the Pointed style, by a wall, galleries, and wainscoting, which are built over another range of the ancient columns.

There were three chantries in this Church, to each of which a priest was appropriated; viz. the chantry of St. Mary, that of the Trinity service, and that of the service of our Lady of Pity, otherwise called the Chantry of Philip ap Morgan's Lands. Many altars were also dedicated to the service of particular saints, as well in this Parish Church as in that of the Priory. The charter granted by Robert, Bishop of Hereford, soon after 1130, announces the consecration of the altars of the Holy Cross, in the Parish Church, with that of those dedicated to St. Mary Magdalene, St. Margaret, and St. Katharine.

In 1389, a new roof was made to the Chancel of the Holy Cross.

LEOMINSTER CHURCH.

On Nov. 18, 1699, a fire destroyed the whole interior of the eastern part of the Church, which was rebuilt a few years afterwards, in a style altogether incongruous to the remaining portions of the ancient edifice; being supported by four large columns of the Tuscan order. The length of the entire Church, which is also that of the most ancient part, the north or back aisle, as it is called, is 125 feet; its total width is 124 feet, and its height 52 feet, while a noble Tower to the north-west rises to the elevation of 99 feet.

The body of the Church is regularly pewed with oak; over the Communion Table is a fine Altar-piece, after Rubens, the subject being the Lord's Supper; on each side of which are Tables with the Ten Commandments, in gilt letters; also Moses and Aaron; and, lastly, the Lord's Prayer and the Belief, with a glory over the Altar-piece. At the west end is the Font, over which is the organ, erected in 1737.

The ancient monuments in this Church were destroyed by the fire and consequent fall of the east end in 1699; it would appear, from the scanty notices of them given by Blount and other antiquaries, that there were few of importance.

The following account of an ancient inscription, formerly in this Church, is given by Price, in his Historical and Topographical Account of Leominster.

“Coppie of the inscriptions found by me John Hackhuyte, of Eaton, in Herefordshire, upon a brassen plate on the wall of the south side of the Chirche of Leominster, in the said countie of Hereford, 1592. All the letters were cut oute in brasion plate, and faestened upon a timbre lette into the wall, and have been washed over with white, at such time the said Chirche had been cleaned.

“My foremost fathers did build upon this my town, and at Kenelmford, and Meadwellhamstede, and Lincoln, and Leicester, and Kenelmworth, and Clint, and Kenelmstrone, and Winchcombe, and Hereford, and Sutton, and Kenchester, and Westminster, and Verulum, and Nottingham, and Warwick, and Gloucester, and Stanford, and Berkeley, and Tewkesbury, and Runcown, and Tamworth, and Edesbury, and Sempringham, and Lincolne, and Crielhelme his Ley, and Off-Church. Christ loved me, and was my most righteous defence always. I have loved Christ, and for his love my lands I forsook (i. e. gave) but my Kingsland and also my Kenelmworth, I do not forgive (i. e. give) I am Christ's Kenelme, and Kenelmbald is my Kinsman at Clinton.”

(All in Saxon characters.)

“An explanation at large of this monument,” observes Mr. Price, “is in the Addenda to Weaver's Funeral Monuments, by which it appears, that the person to whom this inscription did belong, was descended from the ancient Saxon Kings, and died about the year 1060. His ancestors had a castle in the neighbourhood of Leominster, the site of which may be traced: it was called Kenelmbaldston; by abbreviation, Kimboldton. The way to it from Leominster is well known by the name of the Comish Way.”

LEOMINSTER CHURCH.

Bloant, in his MS. collections for the History of Herefordshire, mentions an alabaster figure of a lady in the old Church, but without inscription or arms. It is said to have represented a great benefactress to the Church and Town, probably, according to Price, Matilda Mowbray, whose charter to the men of Leominster, is still extant.

There are no modern monuments of particular interest in the Church. In the Churchyard is the tomb of Mr. John Ward, many years manager of a company of comedians, and grandfather of the late Mr. John Kemble and of Mrs. Siddons. It bears the following inscription :

“ Here waiting for our Saviour’s great assize,
And hoping thro’ his merits hence to rise,
In glorious mode, in this dark closet lies

John Ward, Gent.

Who died Oct. 30, 1773,

Aged 69.

Also, Sarah his wife, who died

Jan. 30, 1786. Aged 75 years.”

In the Churchyard are also memorials for Mrs. Joan Seward, who died in 1767, and Mrs. Wheel, in 1792, both aged 103; also of Margaret Mapp, who died in 1802, aged 107; and of Betty Perry, near Leominster, in 1819, aged 109.

The living is a discharged Vicarage, valued in the King’s books at 10*l.* 3*s.* 8*d.* The King is the Patron. In 1631, the celebrated dissenter, John Tombes, was appointed Vicar; he was driven from Leominster in 1641 by the King’s forces, but returned hither, after undergoing many vicissitudes of fortune, a short time prior to the Restoration. Soon after that event, however, being apprehensive of persecution, and having married a rich widow, he retired from the clerical profession, and went to reside at Salisbury, where he died in 1676, aged 73. W. Whittle, who succeeded him in the Vicarage, is recorded to have had nineteen children by one wife.

The Priory was situated to the north-east of the present Church, on the little river Pinsley. Some of the buildings are yet standing; among them is the Priory House, which has undergone various alterations since the Dissolution. Lord Coningsby had it fitted up for a county gaol, thinking he had interest sufficient to remove the assizes from Hereford to Leominster. It was afterwards rented by the Corporation, and, in 1717 or 1718, made into a Mansion-house for the Bailiff of the town. It has since been converted into a house of industry for the poor of Leominster. The Oil Mill on the Priory Green was the Corn Mill belonging to the Priory. The name of an adjoining meadow, now called *Alm-buery Close*, designates the site of another of the conventual buildings. The unevenness of the ground, to the eastward of the present Church, is supposed to mark the foundations of the Priory Church, which, according to Leland, “was here joyed to the east end of the paroch cirche, and was but a small thigge.”





Drawn by J. Neale.

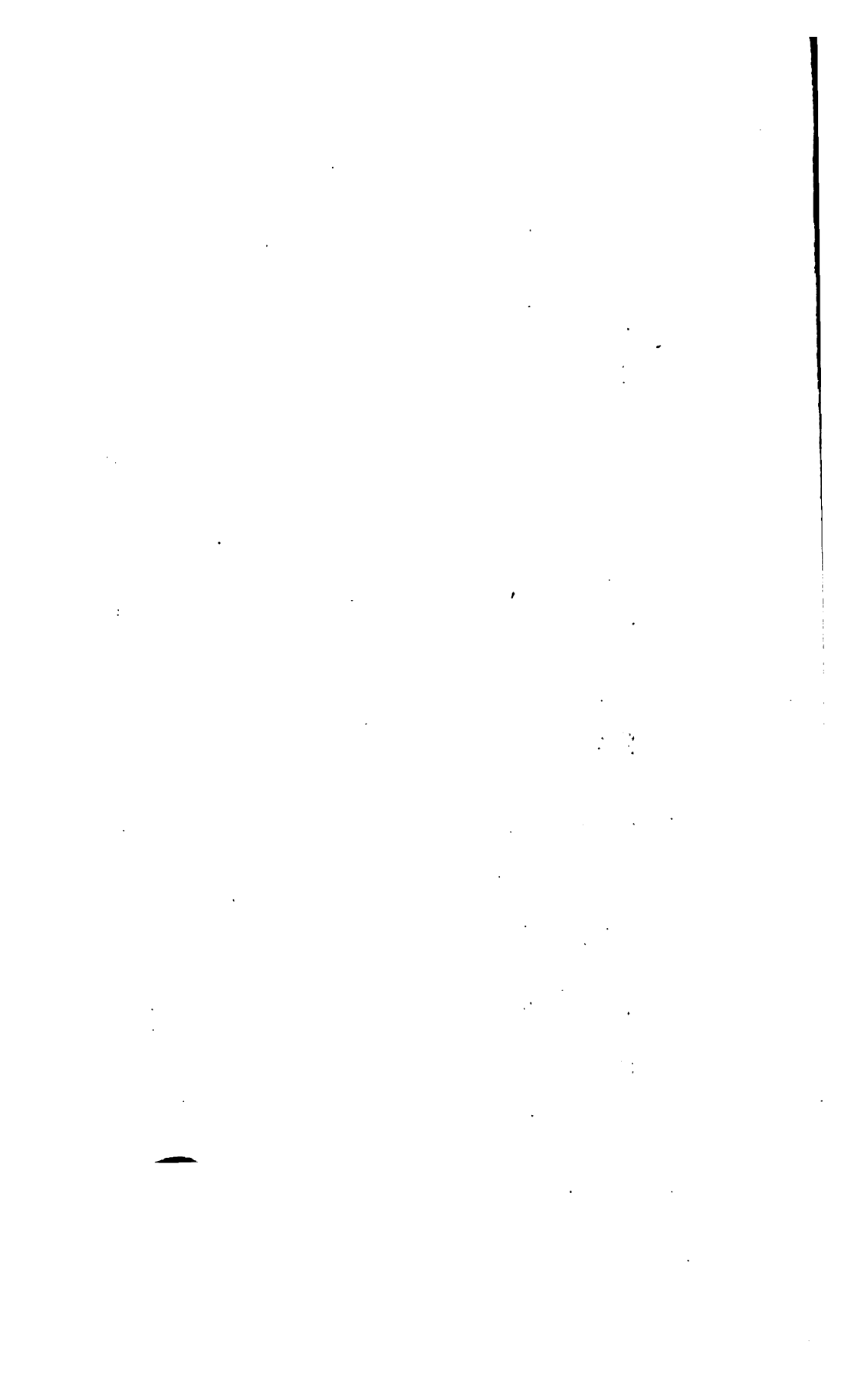
ST ALBANS ABBEY CHURCH,
SOUTH SIDE
HERTFORDSHIRE.

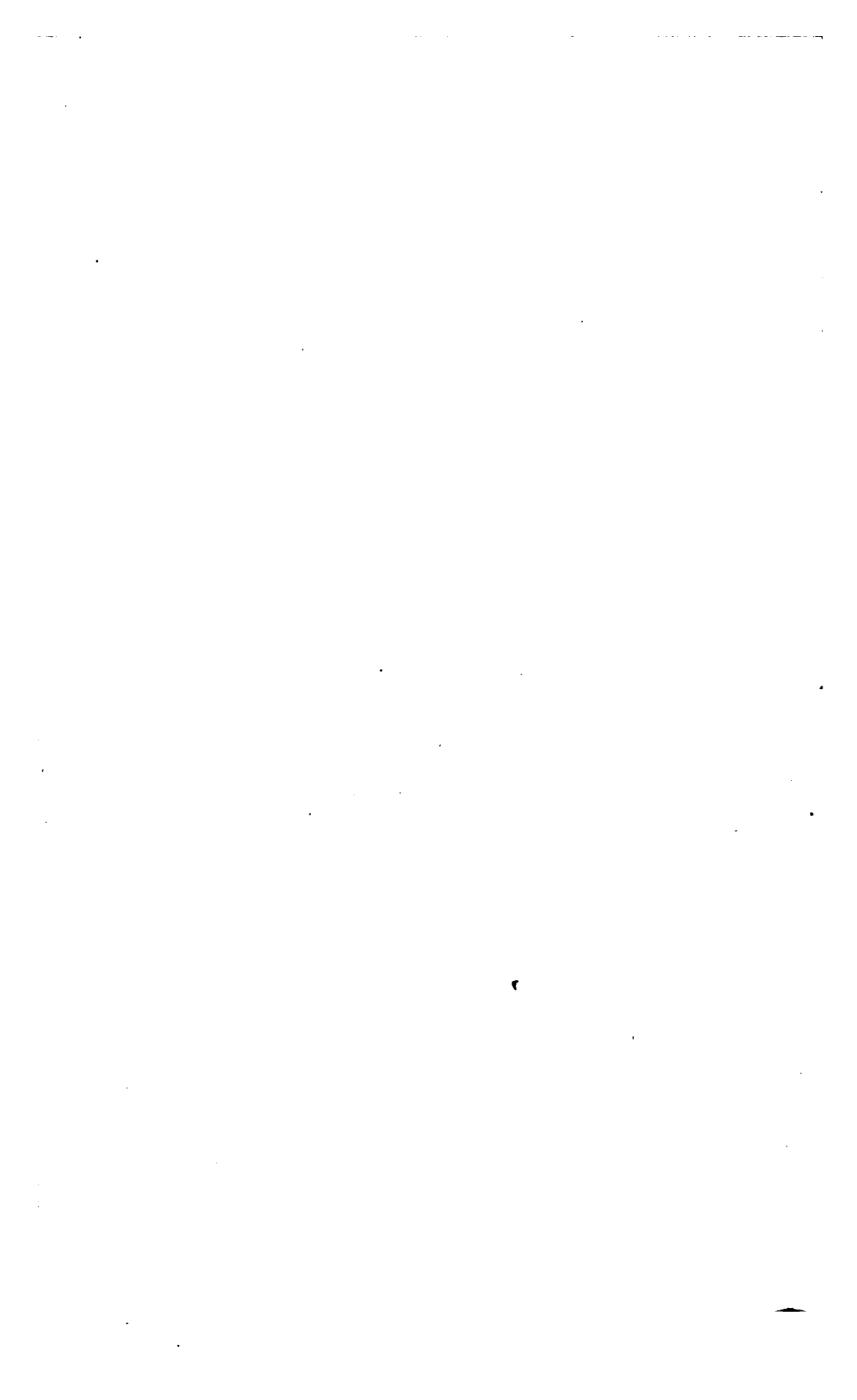
Engraved by W. Wallis.

PL. 11.

Printed and Published by W. Wallis, at the 'Black Art' Press, Farnham Street, Hertford.









Drawn by J. P. Neale.

Engraved by H. Le Keux.

ST. ALBANS ABBEY CHURCH.
VIEW OF THE NAVE LOOKING WEST.
HERTFORDSHIRE.

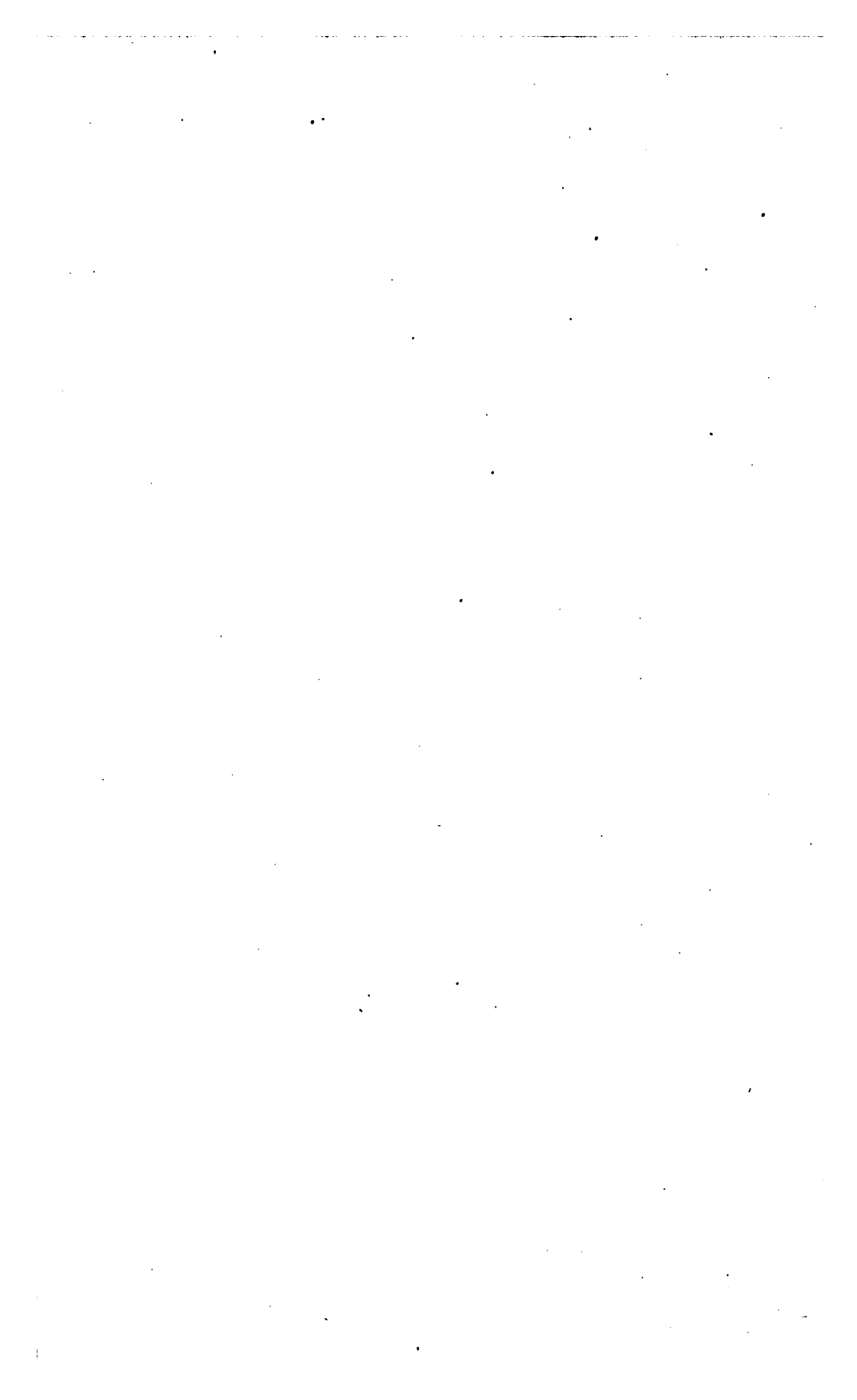
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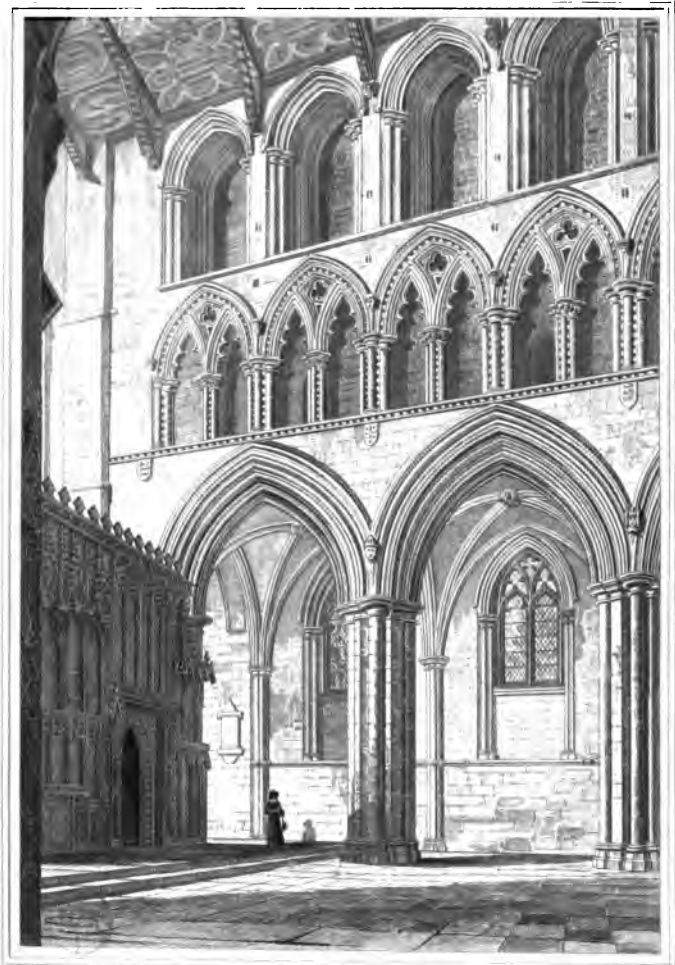
London, Pub. Dec. 1824, by J. P. Neale, 16. Bonnet St. Next to the Royal Exchange, & H. Le Keux, Ash near Farnham, Surrey.





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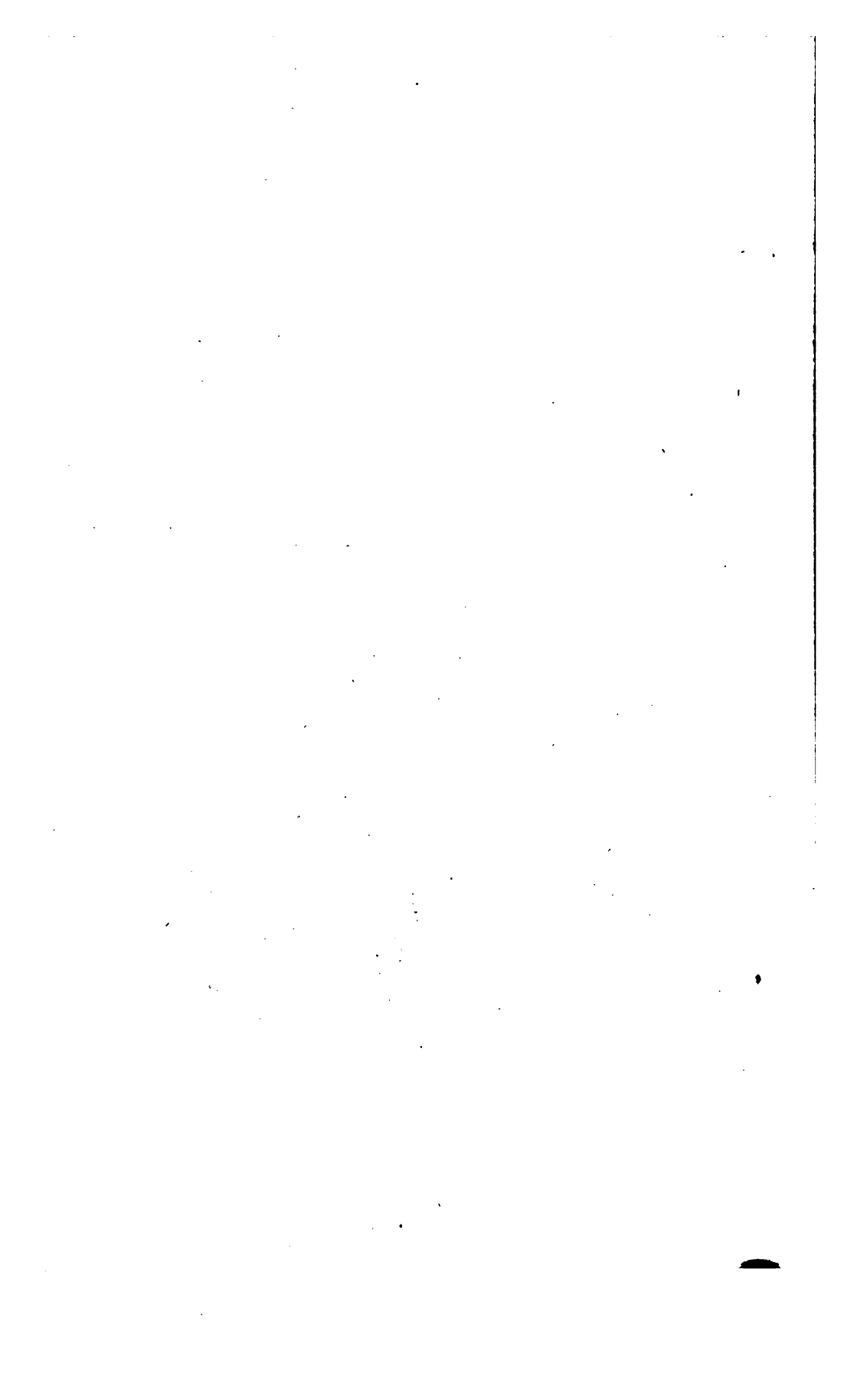


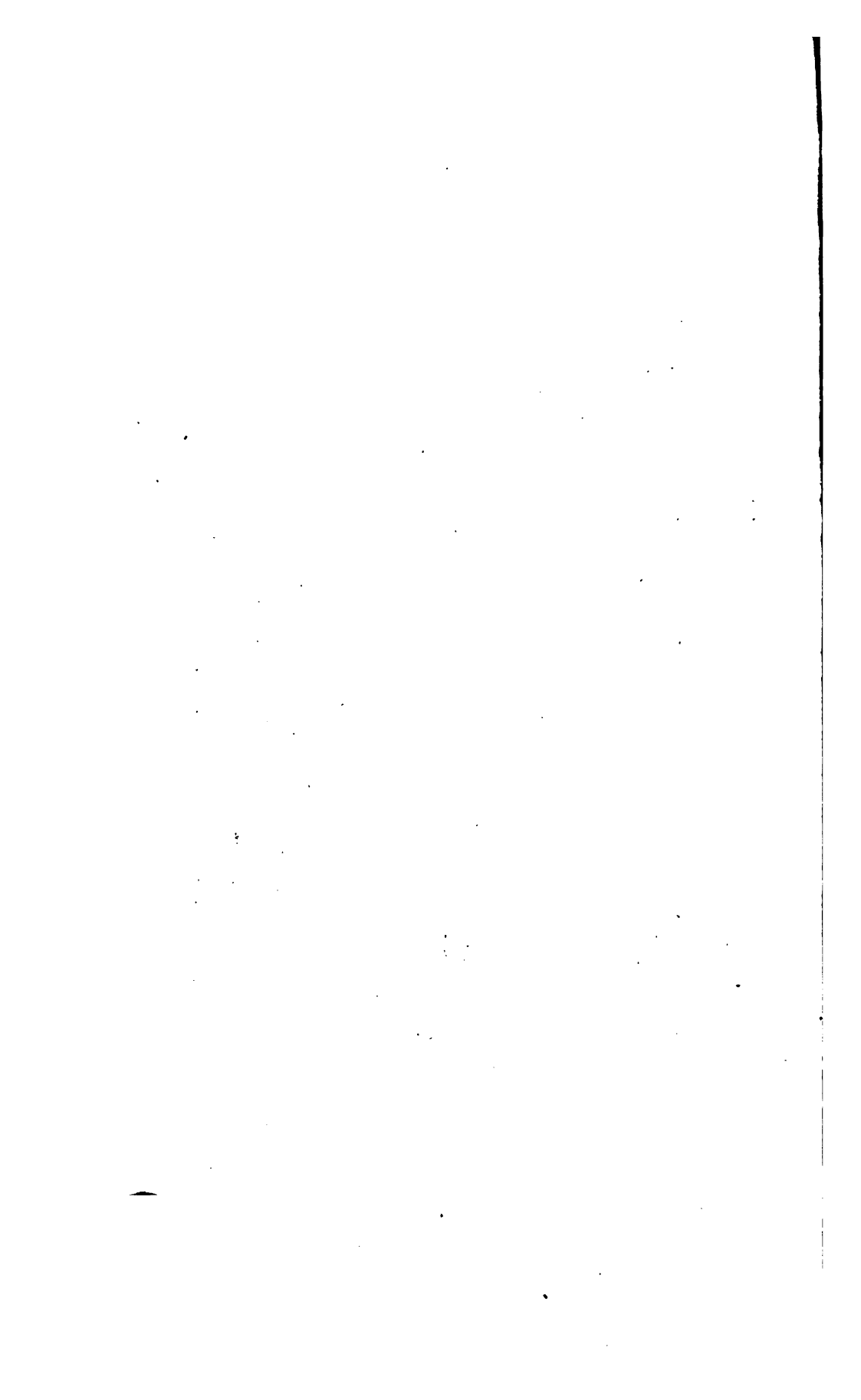
Drawn by J. N. P. S. J.

Engraved by J. G. H. H. H.

ST. ALBAN'S ABBEY CHURCH,
 VIEW IN THE NAVE SHOWING A PART OF ST. CYPRIAN'S SCREEN, PL. A
 HERTFORD, 1116.

London: Published by J. N. P. S. J. at the Office of the Architect, No. 11, St. Martin's Lane, 1826.







Drawn by J. P. Neale.

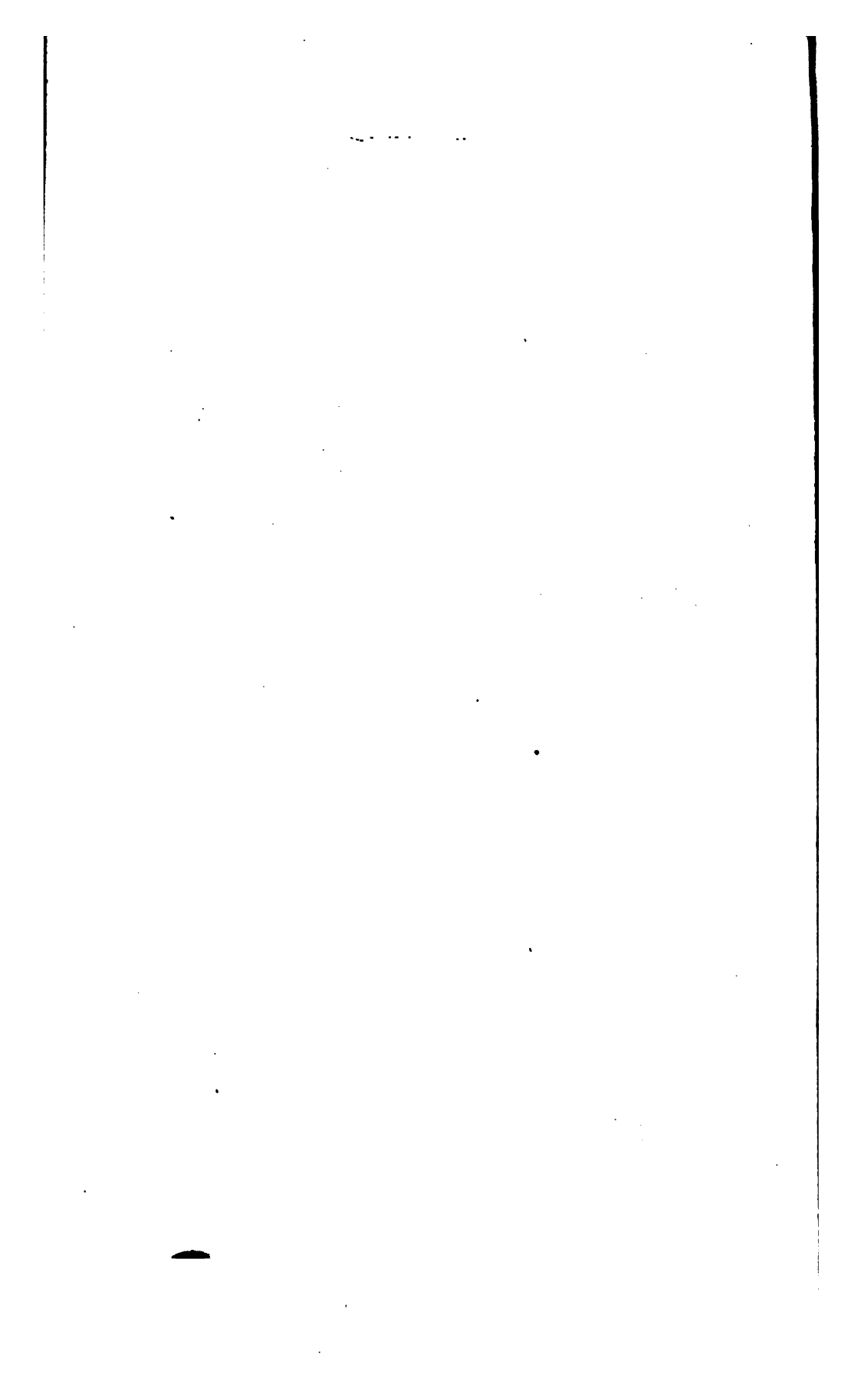
Engraved by H. La Motte.

ST ALBANS ABBEY CHURCH.
THE CHOIR, LOOKING WEST
HERTFORDSHIRE.

PLATE

London: Pub. Nov. 11 1844, by J. P. Neale & Bennett, St. Paul's Church-yard, & A. Le Keux, 40th near Fenchurch, Surrey.







Drawn by J. E. Hoyle

Engraved by W. H. Storer

ST ALBANS ABBEY CHURCH.

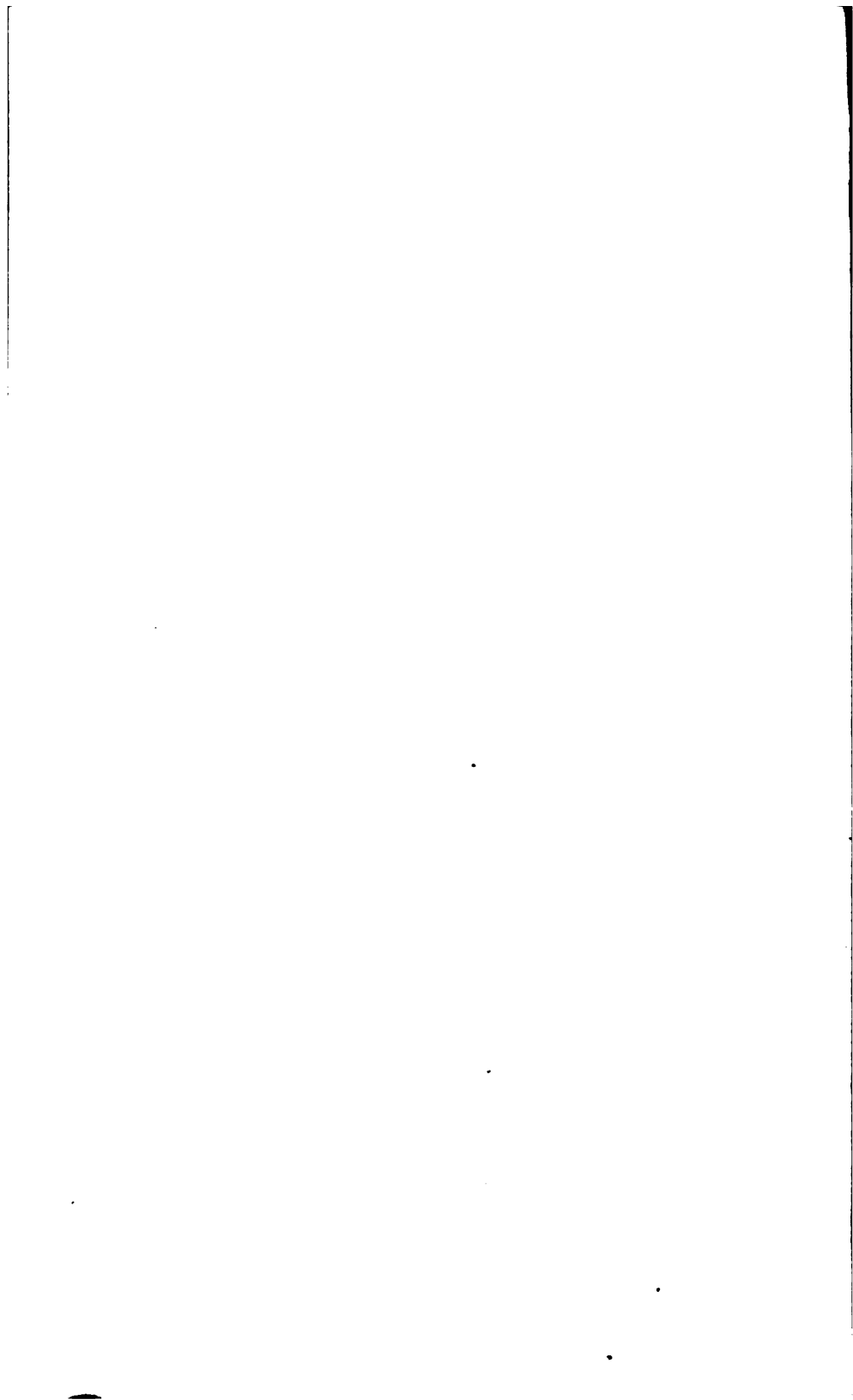
ALTAR SCREEN &c.

HERTFORDSHIRE.

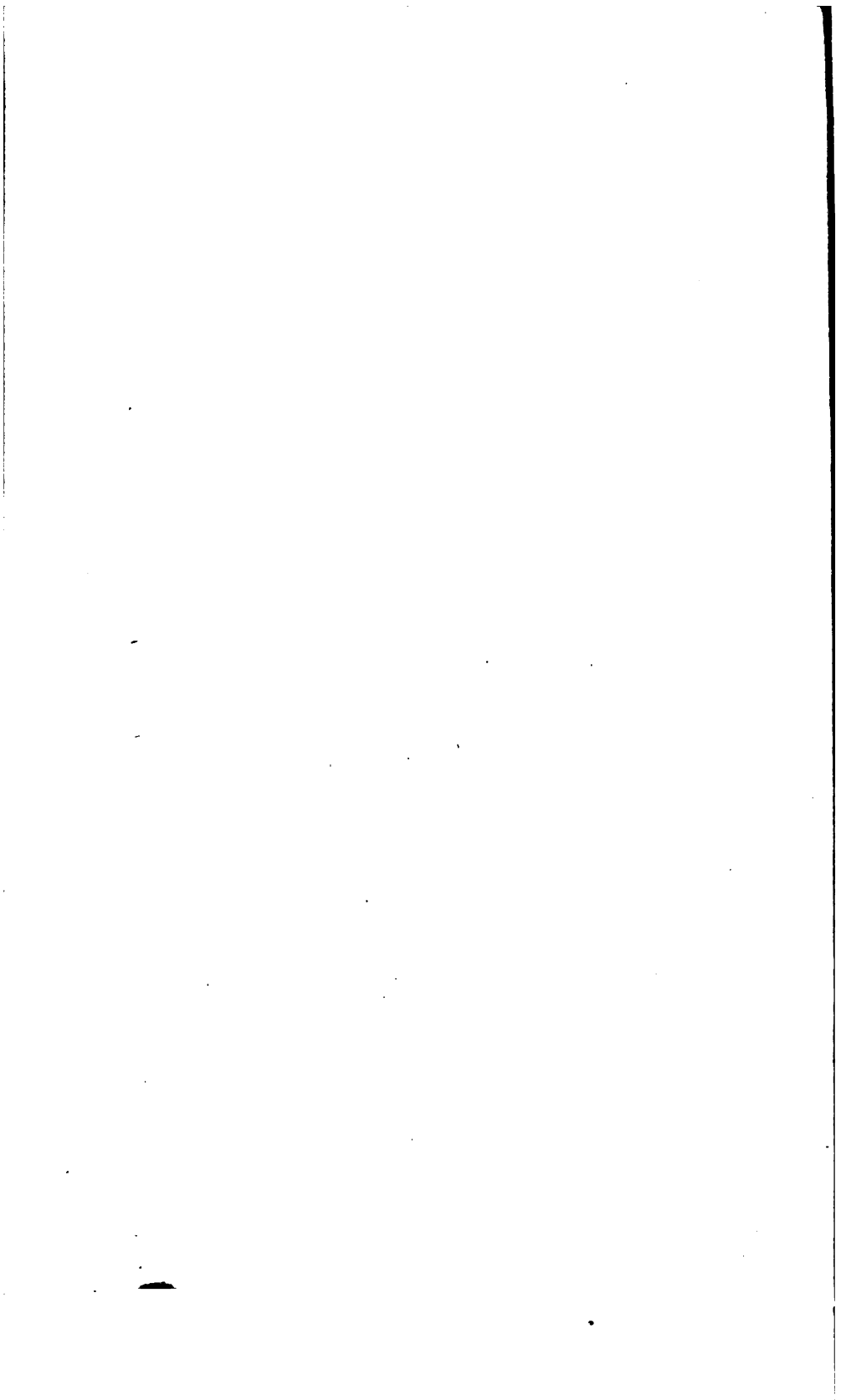
PL. 5.

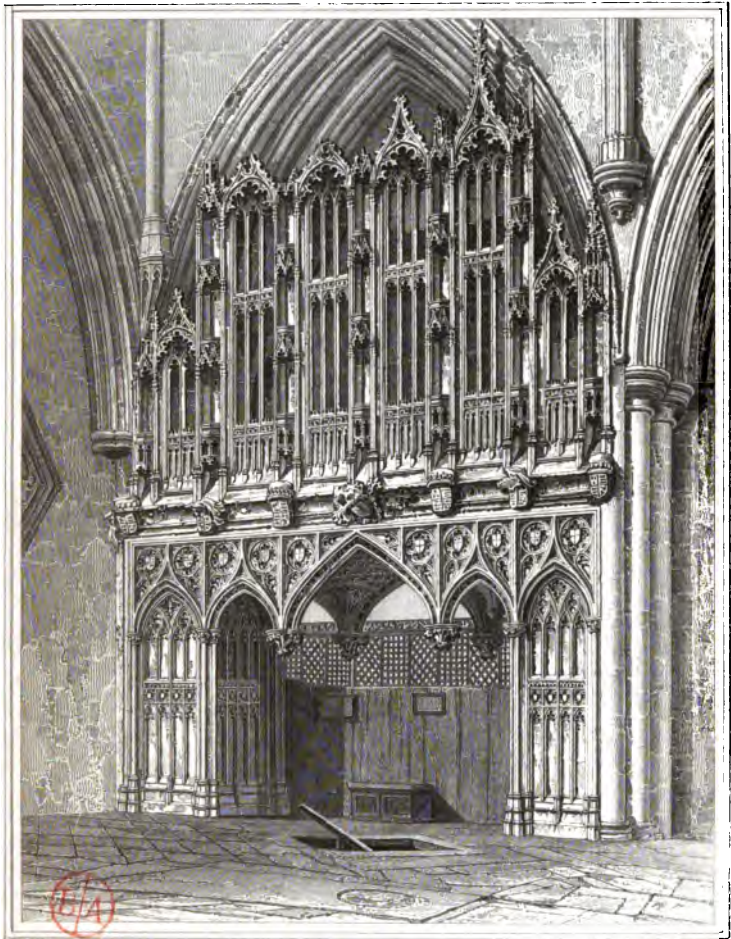
Designed by Hayward.

London: W. & A. G. Wood, 27, Pall Mall; J. E. Hoyle, 25, Cornhill; St. Paul's Church, and W. H. Storer, Ash near Epsom, Surrey.









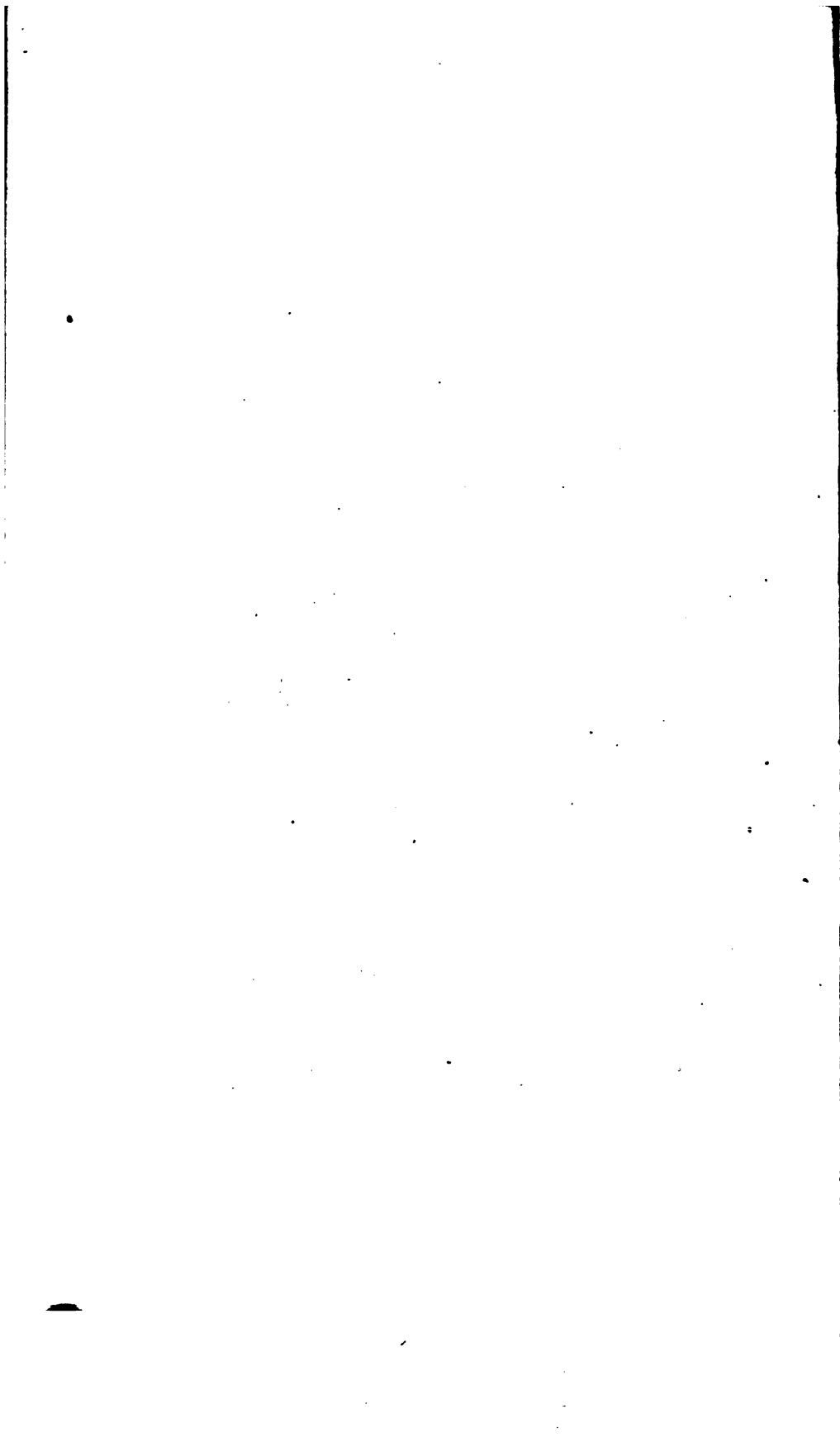
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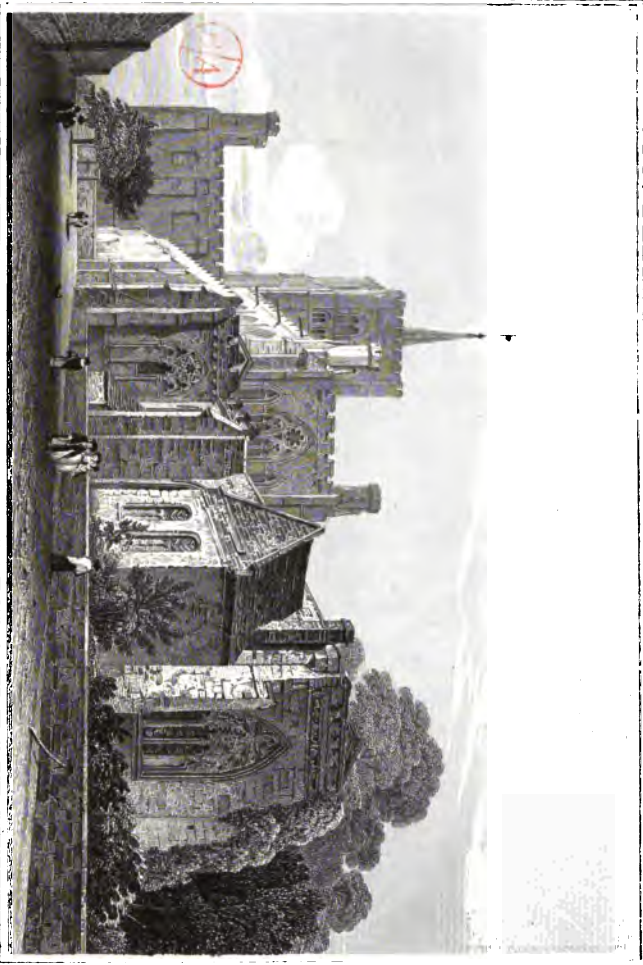
Engraved by J. Le Keux.

ST ALBANS ABBEY CHURCH,
THE MONUMENT OF HUMPHREY, DUKE OF GLOUCESTER
HERTFORDSHIRE.

Pl. 6.

L. J. Colclough, 1844 by J. P. Neale, St. Bennet St. Blackfriars; Rest & Le Keux, John's Lane, Farnham, Surrey.





From Tyll Nettle.

ST ALBANS ABBEY CHURCH.

(SOUTH EAST VIEW.)

HEATON AND SONS



Engraved by T. S. Spiller.

Pl. 7.

For a full and complete description of this and all other views of the Abbey Church, see the "Illustrations of the Abbey Church of St. Albans," by the Rev. J. G. Nichols, M.A., published by Messrs. Heathon and Sons, 1850.

The Abbey Church of St. Albans,

HERTFORDSHIRE;

VICAR,

THE REV. HENRY SMALL.

THE effect of this venerable pile, when seen from a distance, is extremely grand and imposing; situated upon an eminence, its massive towers rise with majestic splendour above the houses of the ancient town, which is known to have had its first importance under the Romans by the name of Verulam, but to have afterwards increased, chiefly under the protecting influence of the successive Abbots of this rich and powerful monastery. The almost regal splendour of those priests, who here ruled with absolute sway a large community, and who held in early times the very first place amongst the spiritual Lords of the Realm, by virtue of their extensive baronial territories, is easily pictured in the imagination. But as the outline of the building becomes more defined, and a nearer approach displays the ivy mantled walls, and other indications of the former extent of their lordly accommodation, mouldering fast away, while the vast magnitude, combined with the simplicity of material and decoration, of the sacred edifice, which remains, sufficiently denotes its great antiquity, the prospect forces upon the mind a melancholy train of reflection on the instability of human institutions.

Monastic foundations had their origin in this country about the time of St. Augustine, who came from Rome to convert the Pagan Saxons to the religion of Christ; and when Offa ascended the throne of Mercia, in 755, about twenty great monasteries had been founded in England, and about the same number of Episcopal Sees established; Offa's zeal prompted him to do what many of his crowned predecessors had done before him; but being undetermined whom to select as the patron saint of his establishment, while he was at the city of Bath, it is recorded that an angel appeared to him in the silence of the night, and admonished him to raise out of the earth the body of Alban, the first British martyr under the Dioclesian Persecution, and place his remains in a suitable shrine. The very memory of Alban had been lost for 340 years, but the king assembling his clergy and people at Verulam, they commenced their search for his body with prayer, fasting, and alms, when a ray of fire was seen by all to stand over the place of burial, like the star that conducted the Magi to Bethlehem. The ground was opened, and in the presence of Offa the body of the Protomartyr Alban was found. The king is said to have placed a signet of gold round the skull of the deceased, with an inscription to signify his name and title, and immediately caused the remains of

THE ABBEY CHURCH OF ST. ALBANS, HERTFORDSHIRE.

the saint to be conveyed to a small chapel, without the walls of Verulam, until a more noble edifice could be raised. This transaction is stated to have occurred on the 1st of August in 791, four hundred and ninety-four years after the suffering of Alban. The king afterwards made a journey to Rome to procure the desired privileges to his intended foundation, which the Pope granted, with great commendations of his zeal and piety; when he undertook to build a stately church and monastery to the memory of St. Alban, and that same year he set about the work.

The principal endowment made by Offa, was his manor and palace of Winslow, in Buckinghamshire, for which estate he procured the singular privilege of exemption from the tax of Rome, scot, or Peterpence. Willegod, a very religious man, who was born of a noble family, and related to the king, was placed over the whole body as the first Abbot, or Superior.

At the death of Offa, in 794, Willegod was in complete possession of this new government, and had established the rule of his house. One hundred monks had been selected out of other religious houses, chiefly from that of Bec, in Normandy, and were now under the vow and obligation of the Order of St. Benedict, which compelled them to live in the observance of the most rigid chastity, to have no possessions of their own, and to pay obedience to their Abbot. Their dress was a long black garment, loose and ungirded, beneath which they wore a close white tunic of woollen, and a hair shirt, a cowl hung back on their shoulders, and their legs were covered with boots. In their diet they were compelled to abstain from all flesh, except when sick.

The Abbots, who continued to preside over this ancient and royal foundation until the dissolution, were in number forty. By grant from Pope Adrian IV. they took precedence of all others in England.

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| 1. Willegod, elected 791, died 794. | 15. Richard D'Aubeny, elected 1097, died 1119. |
| 2. Eadric. | 16. Geoffrey de Gorham, elected 1119, died 1146. |
| 3. Vulsig. | 17. Ralph de Gobion, elected 1146, died in July, 1151. |
| 4. Vulnoth. | 18. Robert de Gorham, elected 1151, ob. 20th Oct. 1166. |
| 5. Ædfrid. | 19. Symon, elected 1168, died 1183. |
| 6. Ulsinus. | 20. Warren, elected 1183, died 1195. |
| 7. Ælfric, the first of that name. | 21. John de Studham, elected 1195, died 1214. |
| 8. Ealdred. | 22. William de Trumpington, elected 20th Nov. 1215, died 24th Feb. 1235. |
| 9. Eadmer. | |
| 10. Leofric, elected 993, ob. 1006. | |
| 11. Ællfric, the second. | |
| 12. Leofstan. | |
| 13. Frederic, elected 1066, died 1076. | |
| 14. Paul, elected 1077, died 1093. | |

THE ABBEY CHURCH OF ST. ALBANS, HERTFORDSHIRE.

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| <p>23. John de Hertford, elected 9th Sept. 1235, died 17th April, 1260.</p> <p>24. Roger de Norton, elected Dec. 1263, died 1290.</p> <p>25. John de Berkhamstead, elected 1291, died 15th Nov. 1301.</p> <p>26. John Maryns, elected 1302, died March 1308.</p> <p>27. Hugo de Eversden, elected 1308, died 1326.</p> <p>28. Richard de Wallingford, elected 30th Oct. 1326, died May 1335.</p> <p>29. Michael de Mentemore, elected 1335, died 1349.</p> <p>30. Thomas de la Mare, elected 1349, died 15th Sept. 1396, æt. 88.</p> <p>31. John Mootte, elected 1396, died 11th Nov. 1400.</p> <p>32. William Heyworth, elected 1401, resigned in 1420.</p> | <p>33. John Whethamsted, elected 1420, resigned 26th Nov. 1440.</p> <p>34. John Stoke, elected 1440, died 1451.</p> <p>John Whethamsted, re-elected 1451, died 20th January, 1460.</p> <p>35. William Alban, elected 25th Feb. 1460, died 1st July, 1476.</p> <p>36. William Wallingford, elected 10th Aug. 1476, died 8th Aug. 1484.</p> <p>37. Thomas Ramryge, elected 1492, died about 1523.</p> <p>38. Cardinal Wolsey, appointed to hold the Abbacy, <i>in commendam</i>, 1523, died 2nd Nov. 1530.</p> <p>39. Robert Catton, succeeded 1531, died 1538.</p> <p>40. Richard Boreman, appointed 1538, resigned 5th Dec. 1539.</p> |
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The last Abbot, who had been Prior of Norwich, was chosen by the royal interest, being appointed only to present an appearance of abbatial rule and government, and to execute with a better grace the intentions of the king and parliament, which had now been brought to maturity. On the 5th of December, 1539, Sir Thomas Pope, accompanied by the king's visitors, came to the Abbey, when Boreman, on sight of their warrant, immediately signed his resignation, and delivered up the Abbey Seal, thus giving up the possession of a revenue estimated at above 2,500*l.* per annum, according to Speed. Boreman obtained an annual pension of 206*l.* 13*s.* 4*d.*, the prior 33*l.*, 6*s.* 8*d.*, and thirty-eight monks smaller sums. Sir Richard Lee, Kt., 8th February, 1540, obtained a grant of the site of the Monastery, together with the Church of St. Andrew, as a recompense for arrears of pay due for military services. The king had reserved in his hands the whole Abbey Church, which was still used as a place of worship, but remained in the possession of the crown until the charter of incorporation given to the town of St. Albans, in 1558, by Edward VI., at which time the king sold it to the townsmen for 400*l.* Before this charter was granted, Sir Richard Lee had actually pulled down and sold the principal part of the materials of the venerable Monastery and all its buildings.

THE ABBEY CHURCH OF ST. ALBANS, HERTFORDSHIRE.

PLATE I. THE SOUTH SIDE OF THE CHURCH, EXTERIOR.

The most perfect view of this stately edifice is obtained from the meadows on the south side of the Abbey. It is constructed in form of a cross, extending from east to west five hundred and thirty-nine feet, and from the extremity of the north transept to that of the south, the church occupies one hundred and seventy-four feet; the height of the centre tower is considered to be one hundred and forty-four feet; the material of which the fabric is constructed is various, much of the old part is brick, or tile plastered, stone and flint is also used. It should be observed that the church does not stand precisely true to the points of the compass, but that the chancel-end inclines considerably towards the south, which circumstance is by no means uncommon. The most ancient part of the building is evidently that towards the centre, which may be with certainty assigned to the Norman Abbot, Paul, who was appointed, through the interest of his kinsman Lanfranc, to the Monastery, in 1077, the twelfth year of the reign of William the Conqueror. Mathew Paris, a monk of St. Albans, positively states that the present Church was begun to be erected, and a great part of the edifice built by Paul during the first eleven years of his rule, and that it was dedicated by his successor, Abbot Richard D'Aubeny, in 1115, the 16th year of the reign of Henry I. Archbishop Lanfranc was a great benefactor to the Abbey, he not only assisted Paul with large sums to rebuild his Church, but endowed the same with lands and manors. Vide "Newcombe's History of the Abbey of St. Albans," to which work we have referred for the principal historical facts.

John de Studham, the twenty-first Abbot, in the reign of King John, commenced the rebuilding of the West Front, and received of his predecessor, Abbot Warren, one hundred marks for that purpose. The work, however, proceeded but slowly, and was at length completed by his successor in the Abbacy, William de Trumpington, who also made additions to the centre Tower, and erected substantial buttresses from the foundation up to the battlements, thereby strengthening the walls, and increasing the beauty of its appearance. He at the same time enlarged the windows at the ends of the Transepts, adding so much light, that the Church assumed a more splendid appearance, and seemed wholly re-edified under his care.

The Tower is divided into three stories, and is supported at the angles by massive buttresses, which terminate in circular turrets, the whole embattled, and surmounted by a small taper spire, a peculiar feature in the churches of this county. The first story of the Tower, below the battlements, contains, on each face, two double windows, within a semi-circular headed arch; the upper part of which is filled with triangular

THE ABBEY CHURCH OF ST. ALBANS, HERTFORDSHIRE.

billets, having open spaces between them. In this part of the Tower the bells are hung. Below this is a series of four arches, each divided by short massive columns, forming a kind of open gallery, intended to lighten the appearance of the Tower, which below this compartment is nearly plain. The Transepts are evidently of the same æra as the centre Tower, with the exception of the large windows at the ends, which we have noticed to have been subsequently added.

On the south side was originally situated the Cloisters, and the residences of the Monks, the Grand Entrance to the Abbey, from Sopwell, being anciently on the south-east; nine pointed arches, indicating the extent of the Cloisters, remain on the south wall of the Nave of the Church. In the Clerestory is a series of lancet-headed arches, extending to the west end, which, it is most probable, were originally glazed. Few windows now appear, and those are irregular in their forms, and various in their dates.

This side of the venerable and majestic Church is at present disgraced by a building immediately abutting against its sacred walls, betraying in its erection a violation of taste and feeling, at a time too, when exertion is made to lay open to public view the most remarkable specimens of ecclesiastical architecture in the kingdom. Far from any personal reflections on the proprietor, we must feel it our duty to mark, with proper indignation, encroachments of this nature. Such buildings ought always to be detached, in order to display the pristine dignity of the sacred pile. This building has been, of course, omitted in our view, Plate I.

The West Front of the Abbey Church still bears an imposing and dignified character, though deprived of much of its ornamental particulars. This portion of the building was completed in the latter end of the reign of King John. A bold pointed arch of entrance leads to a deep porch, or Gallilee, within which is the door, in two divisions, finely carved. The interior of the Porch is divided by slender pillars of Sussex marble, supporting sharp-pointed arches, and other tracery, a fine specimen of the early pointed style. The moulding of the large outer arch terminates in two human heads, and above it are sculptured the arms of the Abbey, and of Offa, king of Mercia, the founder.

Two Porches, which formerly opened from the West Front to the North and South Aisles, are now stopped up on the exterior. They are also constructed in the early pointed style, and exhibit some fine detached columns of Petworth marble, with rich foliated capitals, &c. Over the Porch is the Great West Window.

PLATE II. VIEW OF THE NAVE, LOOKING WEST.

In this View we have chosen a point from whence the singular diversity of the architecture, in this interesting portion of the building, may be observed. From the great arch which supports the Tower, to the west

THE ABBEY CHURCH OF ST. ALBANS, HERTFORDSHIRE.

end of the Church, are twelve piers, or columns, on each side, and thirteen arches, each, about twelve feet in span.

The four arches on the north side, towards the west, are supported on a cluster of stone columns, attached to an octangular pier, and are pointed. These are constructed in the style of the thirteenth century, and may be assigned to the Abbot, John de Studham, whose work was completed by his successor, William de Trumpington, while the massive pier on the right of the View, and, like the continuation eastward, supporting plain semicircular arches, marks the earlier period of the Norman Abbot Paul. On the south side of the Nave, the same variety in the architecture is observed. Over the large arches is a Triforium, or Gallery, composed of a range corresponding with the lower, and over that a third range of arches, which rises to the roof, the piers are fluted in the upper compartment.

The lower part of the Great West Window is now stopped up; like the tier above it, it was in nine divisions, which are again subdivided into eighteen, towards the top of the window. No painted glass is remaining; but we may well suppose it was originally adorned with that splendid material. On the south side of the entrance is a small Tablet, to the memory of Francis Carter Niccoll, who died, 1st June, 1782, æt. 58, and others of his family.

The Ceiling of the Nave is boarded, and was the work of Abbot Whethampsted, in 1428. The ribs form, by their intersection, square compartments, and are supported on trusses of very coarse workmanship; the whole is painted. Within each panel is a wreath, inclosing the initials J. H. C., in large white letters. Near the second column from the west, in the pavement, is a marble slab, with indents of a figure, the brass of which is now gone, said to be a memorial of the celebrated Sir John Mandeville, a native of this town, who travelled into Tartary, &c. about the year 1322. He died in 1371.

PLATE III. VIEW ACROSS THE EAST END OF THE NAVE, SHEWING SAINT CUTHBERT'S SCREEN.

The Arches of the Nave seen in this view vary considerably in their decoration from those previously described, as well as from the arches on the north or opposite side of the screen, which crosses the Nave at the entrance of the Choir, where they are found to be plain and semicircular, springing from massive piers constructed of brick, or, as it is called, Roman tile, plastered over; this tile is of exquisite hardness, surpassing stone in durability, but bearing no ornament whatever. On the contrary, the columns and arches seen in our view are embellished with very bold and rich mouldings, terminating in finely sculptured heads, of an abbot, a king, a queen, and a bishop; above them is a string course ornamented with roses, and above the columns are shields of Arms, bearing the in-

THE ABBEY CHURCH OF ST. ALBANS, HERTFORDSHIRE.

signia of the Abbey, of Mercia, of England, of Edward the Confessor, and of France. Above the larger arches is a series of ornamented arches, springing from clustered columns, the capitals of which are sculptured into foliage, and the spandriils pierced. The arches of the third, or upper range, are also pointed, and decorated in a similar manner; this portion is constructed of Tottenhoe stone, as is also St. Cuthbert's screen, which is recorded to have been erected upon the following occasion. Richard D'Aubeny, 15th Abbot, being present at Durham, when the body of St. Cuthbert was there deposited, was restored to health by miracle; on his return to St. Albans he built this choir-screen, and adjoining to it, on the west side, a Chapel, dedicated to St. Cuthbert. The western side of the screen is adorned with canopies, terminating in rich finials, below which are niches, and on the south side a piscina: at each end of the screen are pointed arch doorways, opening into that part of the Choir called the Baptistry, from the font being placed there. On the north side of the screen appears the remains of a tomb and a piscina; the whole has been mutilated, and the parts obscured by whitewash. Originally the shrine of their patron saint, St. Alban, elevated behind the great altar, was visible to the view of the whole Choir and congregation from this part. The organ of the church is now placed over it.

The Monument, in the South Aisle, seen in our view, is to the memory of William Atkinson of Doncaster, who died, 25th January, 1763, æt. 30, &c. &c., near which is a mural monument to John Thrale, Esq., who died on 15th May, 1704, with busts of him and of his wife Margaret; on the opposite side of the Aisle, is a tablet to W. King, of Fine-shade, who died, 10th May, 1766. The roof, at the west-end of the South Aisle, is of open timber, but towards the east end it is groined stone; the windows are pointed, and in two divisions. The outer wall of the North Aisle is of Norman architecture, but pointed windows have been subsequently inserted, differing in style from those on the south, and still containing a few fragments of painted glass, chiefly armorial.

PLATE IV. VIEW OF THE CHOIR, LOOKING WEST.

This plate exhibits, in a prominent manner, the earliest portion of the architecture of this noble pile, consisting of the interior of the great centre tower, at the intersection of the transepts; the four vast and unadorned piers, of Roman tile, that support the fabric, are surmounted by large semicircular arches, above which is a range of small arches, with double openings to a gallery round the tower, under the belfry. The ceiling is of groined timber, and is painted in a florid pattern: in the centre is a circular opening with wooden balustrades. The large piers have been deprived of a portion of their bases to admit of the pews, erected about the time of Charles II.: opposite the pulpit are hung the achievements of the late Earl and Countess of Spencer.

THE ABBEY CHURCH OF ST. ALBANS, HERTFORDSHIRE.

Both the transepts are of Anglo-Norman architecture, similar in character to the centre tower. In the arched recesses, which appear on each side of the South Transept, were formerly chapels, with altars to the Holy Mary, St. Simeon, Thomas de la Mare, and St. John; in that of St. Simeon are the remains of three stone coffins, dug up a few years ago. The large South Window was demolished in a violent storm that happened in the year 1703, when its place was filled by the wooden frame, now remaining. In the wall beneath the window is an ancient oak-door, with curiously worked iron hinges, opening to a short covered passage, leading most probably to the Abbot's Chambers, which were formerly near the cloisters: at this end is a mural monument, representing a short column, surmounted by a vase, to the memory of Henry Pye Rich, Esq., one of the commissioners for the treaty with America, who died, 18th July, 1809, æt. 73, also a tablet for Mary, widow of James Tippet, Esq., ob. 4th May, 1815, æt. 59. On the west side, is another tablet for Ptolemy James, A. M., ob. 1729, with a long Latin inscription to his memory. On the floor are many slabs, with indents of portraits, arms, and legends, from which the brasses appear to have been long since removed.

In the North Transept the large end window is divided by stone transoms and mullions into seven divisions, three in the centre, and two on each side, and is really handsome; the arch, considering its early date, is rather flat. In this part of the church were formerly altars to St. Hugh, St. Patern, the apostles, and also the shrine of St. Amphibal. The body of St. Amphibal, the instructor of St. Alban, was found in 1178, and brought from Redburn Green to the Abbey, where it was preserved, enclosed in a shrine on the north side of the High Altar. It was afterwards moved from the apsis of the church to this aisle, in the time of Abbot Trumpington.

The martyrdom of Amphibal is painted in colours, now considerably faded, on the centre of the roof; in the other divisions is a series of arms of the principal baronial families in the kingdom. Arms, also, form the decoration of the ceiling of the south transept.

Against the north wall of this transept is a monument, representing a sarcophagus, over which reclines a weeping female figure, but badly sculptured, to the memory of Christopher Rawlinson, Esq. of Cark Hall, Cartmell, ob. 1733; and, on the west side, are tablets to Joseph Handley, Mayor of this town, who died 11th February, 1782, and to John Handley, ob. 26th July, 1742.

PLATE V. THE ALTAR SCREEN, ERECTED BY ABBOT WALLINGFORD, 1480.

This most beautiful specimen of the florid style of architecture, erected in the reign of Edward IV., was intended to veil the shrine of St.

THE ABBEY CHURCH OF ST. ALBANS, HERTFORDSHIRE.

Alban, which formerly stood in the presbytery behind the High Altar, and to be the means of creating a new degree of respect and veneration for the patron saint, whose relics, about the time of its erection, were visited with greater solemnity, and allowed to be seen but rarely. Although it is generally called *Wallingford's Screen*, there can be little doubt that it was originally designed by Abbot Whethamsted, whose armorial badge is sculptured upon it; it is also surmised that the screen was begun to be erected in the abbacy of Alban, and was completed by Abbot Wallingford about the year 1480; the expense of the whole, which is entirely composed of stone, including the statues with which it was formerly adorned, was 1100 marks. The workmanship is certainly of the choicest kind, and though a considerable alteration has been made in the centre or principal compartment, the design is altogether so pure, and the general effect so little injured by the partial mutilation, that it now remains one of the noblest efforts of skill, and a triumphant display of the inimitable excellences of that peculiar style of architecture in which it is constructed, decidedly the most appropriate to the situation where it is placed.

In our representation of this interesting composition, necessarily introduced upon a small scale, a due regard to the general effect has not induced the slightest neglect of the ornamental decoration that pervades the whole subject, which is endeavoured to be made as conspicuously prominent as it appears in its masterly original. The Chancel is ascended by four steps, and in the centre, where the altar formerly stood, bearing not only the pix, but massive candlesticks, rich reliquaries, flower-pots, &c. &c. is now placed the more simple communion table of oak, represented in the plate, covered with a cloth. This table is of very ancient date, and is inscribed with the names of the four evangelists, in old English characters; above it is very neatly painted the Decalogue, with the Lord's Prayer and Creed. That part of the screen, immediately over, consists of a series of twelve small canopies surmounting pedestals, in niches, which might possibly have been intended for little statues of the apostles in silver, or other precious metal. Over these is the large space, before alluded to, of more modern workmanship than the rest, and not executed with corresponding delicacy; where originally was probably sculptured a portion of the life of St. Alban, or perhaps the resurrection of Jesus Christ. The subject, whatever it might have been, was considered as superstitious, and was defaced at the reformation of religion; its place has been supplied in after-times by panelling, loaded with crockets, besides which, at the spring of the arches, below the middle transom, are cherubim heads. Five very rich canopies form the summit of this division of the screen; the centre supported by a console or bracket. In each side division of the screen is a pointed arch doorway, over one of which is sculptured the arms of Whethamsted, and over

THE ABBEY CHURCH OF ST. ALBANS, HERTFORDSHIRE.

the other, the arms of France and England, quarterly. Three tier of large canopied niches, on each side, originally hold sixteen statues, which assemblage of varied figures must have produced a most imposing and gorgeous effect. The screen is more lofty than is usual in similar works of art, and is crowned by a rich projecting moulding, boldly sculptured with foliage, terminated above by a very delicate open-work parapet, minute in its ornaments, and like the rest of this splendid production of masonic skill in singular preservation.

On the south side of the chancel, close to the altar-screen, is the monument of John Whethamsted, Abbot of this Monastery, who died January 20, 1400, in the last year of the reign of Henry VI. His paternal name was Bostock, but, according to a custom amongst ecclesiastics, he received the appellation of Whethamsted, from the place of his birth, and became one of the most famous in the annals of this royal foundation. He was educated at Gloucester College, Oxford, of which he was Prior, when he was elected to the rule and government of St. Albans, on the resignation of Abbot Heyworth, in 1421. The Abbey Church, which had been neglected by his predecessors, very early engaged his attention, and for the most worthy purposes, he adopted the policy of admitting knights and even ladies into the fraternity, thus encouraging the rich and great to become interested for the safety and prosperity of the institution. In the year 1428, above thirty persons of consideration took on them the Rule of the fraternity, all of whom contributed to the repairs of the church. The roof of the Choir bears evident marks of having been erected during his government; between the groins is alternately painted the eagle of St. Matthew and the Agnus Dei, and over the great east arch of the tower appears the arms of the Abbey, *azure, a saltier or*, supported by the lamb and the eagle, and surmounted by a crown, over which is inscribed *Domine, Misereere*. On the dexter side is a shield bearing, *gules, three crowns or*, the arms of Mercia; and, on the sinister, another shield, bearing, *quarterly, gules and or, four lions rampant countercharged*. Below, upon a large scroll, are these lines, alluding to Whethamsted, who was the sixth abbot of the name of John.

Sic ubicunque vides sit pictus ut agnus et ales
 Effigies operis sexti Patris ista Johannis
 Esse vel in toto jubisse vel infacienda
 Est opus hoc unum causabit eum faciendu'.

In 1440, after he had ruled the Abbey of St. Albans twenty years, he was induced from prudential motives to resign the mitre, in consequence of the misfortunes which seemed impending over his very excellent friend and benefactor Humphrey, Duke of Gloucester; the abbot having good reason to think that the duke's foes would carry their malice so far as

THE ABBEY CHURCH OF ST. ALBANS, HERTFORDSHIRE.

to ruin his adherents : on the 26th of November, in that year, John Stoke, Prior of Wallingford, was appointed his successor ; but, upon his death, in 1451, Whethamsted was unanimously re-chosen. The civil war between the houses of York and Lancaster raged during his second rule, and, in 1455, the first battle of St. Albans was decided. King Henry VI. left London with about two thousand men, for the purpose of impeding the march of Richard, Duke of York, from the north, with a body of three thousand troops ; the latter encamped in Key field, on the east side of the town, while the King took post in Peter Street, where the assault was made by the Duke's army, when a great conflict ensued. The King's forces fled and left their sovereign, who, being discovered by the Duke of York, was led prisoner to the Abbey, from whence he was the next day conveyed to London. The greater part of the bodies of the slain, which were thickly strewed about the town, were interred at St. Peter's ; but the chief nobles, who fell on the Lancastrian side, were buried with funeral honours in the Chapel of St. Mary, within the Abbey Church, permission having been granted, at the intercession of Abbot Whethamsted ; there is not however remaining any memorial to distinguish the particular spot.

On the right hand of the plate, representing the grand screen in the chancel, is seen a small portion of the beautiful monumental Chapel, which Abbot Whethamsted, in contemplation of his latter end, caused to be erected on the south side of the Altar. It occupies the space beneath one of the great arches of the Choir ; the richly ornamented canopy forming the roof, is supported by a flatly pointed arch, the soffit of which is adorned with pendants, terminating in small armorial bosses, delicately wrought, bearing the badges of *the rose, within the garter ; the rose, en soleil*, &c. &c. Within this oratory the abbot had provided for the due celebration of masses for the welfare of his soul. The large grey marble slab which covered his remains, has been deprived of the brass containing his portrait ; but, with the exception of this mutilation, the Chapel is still in fine preservation, and is one of those objects that will always render the Church of St. Albans interesting to the man of taste as well as the antiquary.

Immediately above the arch, on the outer face of the monument, is a very bold floriated cornice, upon which are three large shields of arms, viz. 1. *A saltier*, Abbey of St. Albans. 2. *A chevron between three bunches of wheat, three ears in each*, Abbot Whethamsted. 3. *Three crowns*, Kingdom of Mercia. The moulding is also sculptured with the Abbot's Badge, *three ears of wheat*, several times repeated, accompanied by this motto, in large letters, *Milles habundabant*. Above the moulding is a series of quatrefoils charged with *roses, mitres encircled by ears of wheat, the arms of the Abbey, of Mercia*, &c. &c. ; the whole surmounted by a very elegantly wrought cornice, terminating in vine leaves.

THE ABBEY CHURCH OF ST. ALBANS, HERTFORDSHIRE.

On the wall, over the south side, or back of the monument, towards the Aisle, is painted the following inscription :—

JOHANNES
DE LOCO FRUMENTARIO
QUIS JACET HIC? PATER ILLE JOHANNES, NOMINA MAGNA
CUI WHETHAMSTEDIO PARVULA VILLA DEDIT
TRITICIE IN TUMULO SIGNANT QUOQUE NOMEN ARISTE
VITAM RES CLARE, NON MONUMENTA NOTANT.

The north side of the Chancel is occupied by a monument of corresponding elegance, but more elaborate in its ornamental decoration. This very beautiful sepulchral Chapel is seen in perspective upon the left-hand of the Altar Screen, in Plate V. ; it is a singularly fine specimen of the scientific taste which the ecclesiastical rulers of the monastic institutions are sometimes found to have possessed and encouraged. This monument would do credit to the first architect of any period of English History, and a contemplation of the multiplied fancy displayed in its enrichments, is enough to make some, possessed of great names, blush at the poverty of invention to be discovered in their designs.

In this Chantry, which has been suffered to remain in good preservation, all the sculptured allusions refer to the name or office of the abbot to be commemorated, of whose personal history little is now known. Thomas Ramryge was elected to the abbacy in the year 1492, the 8th of the reign of Henry VII. ; his appellation is supposed to have been derived from Ramryge, a place so called, about eight miles from hence, where it is not improbable he was born, and it is imagined that he continued abbot till the year 1523, which is assigned by Newcombe as the time of his death, although the precise date is not known. After that period Cardinal Wolsey held the Abbey *in commendam*. This Oratory or Chapel he undoubtedly caused to be erected in his lifetime, and provided that his obit might be commemorated, and periodical masses be established for his soul's welfare ; his pious intentions were but transient in effect, for, soon after the Reformation, his Chantry appears to have been seized upon, and appropriated by a wealthy attorney of the town as a burial place for his family.

The Chapel is enclosed by a beautiful open screen, in four principal compartments, upon the side next the Chancel, in one of which is the door, inscribed, *Moriturum vadam ad portas inferi*. In the small spandrils of this arch of entrance are sculptured very curious representations of the martyrdom of St. Alban and St. Amphibal, according to the monastic legends. The lower part of the monumental screen is panelled with ornamental enrichments, and above the somewhat flatly pointed arches of the principal story, is a bold and broad moulding, bearing shields of the royal arms, with the dragon and greyhound for supporters ; others are

THE ABBEY CHURCH OF ST. ALBANS, HERTFORDSHIRE.

charged with the emblems of the crucifixion, one shield bears, *quarterly, four lions rampant*, which is supported by two rams, holding each a crozier; above the moulding rises a series of pointed arches, open between the mullions, and enriched with floriated pinnacles, &c.

The interior of this Sepulchral Chantry or Oratory, is superlatively rich in sculptured ornaments, most delicately wrought; the Ceiling is adorned with pendants, and is divided into compartments by minute tracery, ramifying in elegant forms; at the west end, against the wall, is the full armorial escutcheon of Abbot Ramryge. By what authority these ecclesiastical cognizances were assumed, cannot now probably be explained; but it remains a proof that *ARMES PARLANTES* were adopted as early as the incorporation of the college of arms. The field bears, *O. a bend coupé three Imperial Eagles, between a Lion rampant in chief, and a Ram salient in base*, supported by two Rams, collared, and with the letters *ƿ * Ƴ * Ƴ * Ƴ*, and roses upon the collars. Rams' heads, the above letters, and other allusions to the name of the Abbot, are also frequently repeated amongst the great diversity of ornamental decoration with which this beautiful Chapel is profusely covered. Besides these two splendid monuments, there is now left very few memorials of the successive powerful Abbots of St. Albans. Some marble slabs in the pavement of the chancel and choir still retain portraits *en creux*, partially concealed by pews, see Plate IV., others, not bearing inscriptions, tradition only records their particular designation: Roger Norton, ob. 1290; John Berkhamstead, ob. 1301; and John Maryns, ob. 1308; were buried in the choir, under slabs of marble, inlaid with brass.

One of the most remarkable specimens of this description of memorial, in the kingdom, has been removed, within these few years, from the chancel into the presbytery, at the east end of the Church; it consists of one entire piece of metal, the whole size of the large slab, upon the surface of which it was bedded with pitch; some of the studs with which it was also fixed, having become loose, the clerk has carefully preserved it, by nailing it to a board. This very curious relic presents a spirited intagliated portrait of Abbot Thomas De la Mare, an ecclesiastic, of noble parentage, being son of Sir John De la Mare, Knt., and Joanna, daughter of Sir John de Harpsfield, Knt.; he was elected to the abbacy of St. Albans in the year 1349, the 24th of Edward III., previously to which, he had been Prior of Tynemouth, in Northumberland, and had been entrusted with the custody of the Earl of Douglas, taken prisoner at the battle of Nevile's Cross. After he had ruled this monastery forty-seven years, he died in 1396, æt. 88; his figure is represented clothed in the richest sacerdotal vestments, having his mitre on his head, and bearing his pastoral-staff in his left hand; he is standing enthroned under a very rich canopy, containing numerous saints in niches.

THE ABBEY CHURCH OF ST. ALBANS, HERTFORDSHIRE.

PLATE VI.—THE MONUMENT OF HUMPHREY OF LANCASTER,
DUKE OF GLOUCESTER, 1447.

Behind the rich Altar-screen, is a part of the Church, called the Presbytery, in the centre of which formerly stood the gorgeous shrine of the patron saint of the Abbey. The whole space, beneath one of the large pointed arches, on the south side, is occupied with the sepulchral oratory of the illustrious Duke of Gloucester, who, by the popular enthusiasm manifested during his misfortunes, was generally called, *the Good Duke Humphrey*, and *the Father of his Country*. He was the fourth and youngest son of King Henry IV., and Mary Bohun, his first wife; and was created Duke of Gloucester and Earl of Pembroke in 1414, by his brother, then King Henry V. He was handsome, brave, and accomplished, and on the accession of Henry VI., was appointed *Protector* or Guardian of the kingdom, which important office he executed to the general satisfaction. He married twice; the first of his wives was Jaqueline or Jacoba, the only daughter of William, Count of Hainault, and Margaret of Burgundy; by this marriage, in 1425, he acquired other titles, and was then styled "Humphrey, by the Grace of God, Son, Brother, and Uncle to Kings, Duke of Gloucester, Earl of Hainault, Holland, Zealand, and Pembroke, Lord of Friesland, Great Chamberlain of England, Protector and Defender of the said Realm and Church of England." Soon after this event, he sailed over to the Netherlands, with his Duchess, and a body of English troops, to oppose the Duke of Burgundy, who aspired to her inheritance; being unfortunately defeated, the Duke of Gloucester's match with Jaqueline was soon after annulled by Pope Martin V., who confirmed, at the same time, a former marriage she had contracted with John, Duke of Brabant, the ally of the powerful Duke of Burgundy. His second wife was Eleanor, the daughter of Reginald Lord Cobham, of Sterborough, in Surrey, who had previously lived with him as his mistress. This circumstance, which materially affected his moral character, was speedily taken advantage of by his enemies, jealous of his power; and the interest of his uncle, Cardinal Beaufort, prevailing, the Duke of Gloucester now began to lose his influence at court. In 1441, his Duchess was accused of having recourse to sorcery and witchcraft, to shorten King Henry's life, and make way for the Duke of Gloucester's advancement to the throne, and, upon that charge, was committed to perpetual imprisonment in the Isle of Man. He had opposed, with all his power the marriage of the King with Margaret of Anjou, which he considered an ignominious alliance, but the Cardinal and council carried it into effect, and the next year, procured the Duke to be accused of high treason, and summoned to take his trial before a parliament convened at Bury St. Edmunds. Upon his arrival at that town he was confined in the Abbey, where he was next day found dead in

THE ABBEY CHURCH OF ST. ALBANS, HERTFORDSHIRE.

his bed, 24th February, 1447: no one doubted he had fallen a victim to the vengeance of his enemies, although his body was exposed to view, and exhibited no outward marks of violence.

He was buried, with great funeral pomp, in this Church, the expense of the monument being defrayed by the Abbot and Convent, amounting to 433*l.* 6*s.* 8*d.*; they also entailed upon themselves an annual expenditure of nearly 80*l.* for daily masses for his soul, and for the celebration of his anniversary or obit. This monument, vide Plate VI. is more florid, in style, than those we have already described, and consists of a small oratory, or Chapel, in which the priest officiated, open towards the Presbytery, but enclosed by a curiously wrought iron screen on the side next the south aisle; the ceiling of this Chapel is adorned with very minute tracery, and is enriched by pendants, terminating in delicate bosses. The spandrils of all the arches, on the outer face of the monument, are filled with quatrefoils in circles, having in the centre of each, the arms of *France and England, quarterly*, as borne by the members of the House of Lancaster.

Immediately over the arches, on the front of the oratory, or chantry, is a very bold cavetto moulding, charged with seven large shields, sculptured with the personal arms of the Duke of Gloucester, viz., *quarterly, France and England, within a border*; four of these shields are surmounted by ducal coronets, and each of the other three with a lion, as a crest, upon a richly mantled helmet. Above this moulding rises a most splendid canopy, or *Couronnement*, consisting of four principal tabernacles, and two of lesser height, accommodating itself to the form of the arch under which it is reared; between each of these floriated gables is a space, occupied by three niches with pedestals, formerly containing statues; these are now gone, but, upon the south side of the monument, the greater number of the statues now remain; they undoubtedly represent his royal and noble ancestors, and are curious examples of the costume of the period of Henry IV. These figures being intended for an elevated situation, are not sculptured with anatomical exactness of proportion, the heads of all being much too large; their remarkable appearance within the niches affords a degree of exuberance to the, otherwise rich, façade of the monument, very seldom witnessed. In the annexed view of this beautiful work of art, we have shewn the entrance to the identical vault in which the body of the Duke of Gloucester was buried; this was accidentally discovered in the year 1703, since which time, visitors have been constantly admitted, who have purloined bone after bone of the illustrious individual, until but a very small fragment of his skeleton remains. This vault is not without its decoration, for, at the east end, is a contemporary painting of the crucifixion of Jesus Christ, with a chalice to receive the blood which streams

THE ABBEY CHURCH OF ST. ALBANS, HERTFORDSHIRE.

from the wound in the side. No inscription exists upon this highly ornamented sepulchral monument, but, near to it, against the east wall of the south aisle, are painted the following elegiac lines :—

PLÆ MEMORÆ, V. OPT.

SACRUM SEBOTINUM.

His jacet *Humphreus*, Dux ille *Glocestrius* olim
Henrici sexti Protector, frandis ineptæ
Detector, dum ficta notat miracula cæci
Lumen erat Patriæ, Columnen venerabile Regni,
Pacis amans, Musisque favens melioribus, unde
Gratum opus *Ozonio*, quæ nunc scola sacra refulget :
Invida sed mulier Regno, Regi, sibi nequam
Abstulit hunc humuli, vix hoc dignata sepulchro ;
Invidiâ rumpente tamen, post Funera vivit.

DEO GLORIA.

This part of the Church, called the Presbytery, was considered the most sacred, being appropriated, during the celebration of divine service, entirely to the abbot and priests, while the congregation were confined to the body of the Church ; in the centre of this sanctuary, as the most attractive object, was formerly placed the splendid shrine of their canonized patron, distinguished as the first Martyr, in England, the precise spot is now marked by a marble slab, thus inscribed :—

S. ALBANUS VEROLAMENSIS ANGLORUM PROTO-MARTYR XVII. JUNII. CXCIVII.

Six hollow places denote where the staves of the Canopy over the Shrine were originally fixed. This was an object upon which the ingenuity of artists was then displayed in its greatest extent. The shrines were usually placed in an insulated and conspicuous situation, near the High Altar : this, of St. Alban, according to history, somewhat resembled an altar tomb, with a lofty ornamented canopy, supported on pillars over it, representing the saint lying in great state, thus to receive the homage and adoration of all true believers. It contained the very coffin in which his bones were deposited, inclosed in another case, having on the sides embossed figures in precious metals, shewing the chief acts of St. Alban's life. At the head, towards the east, was a large representation of the crucifixion, between the statues of Mary and John, greatly ornamented with jewels. At the feet, in front of the choir, was represented the Virgin Mary, with Christ in her arms, seated on a throne, highly enriched with precious stones. The pillars were formed like open towers, and were all of *plate gold*, while the inside of the canopy was covered with crystal stones. It was erected by Symond, the 18th abbot, about the year 1180, under the direction of Master John, a goldsmith, and very excellent artist. Matthew Paris, the historian, who lived one hundred

THE ABBEY CHURCH OF ST. ALBANS, HERTFORDSHIRE.

years after, says, that he had never seen "a Shrine more splendid and noble than that at St. Albans."

On the north side of the Presbytery, opposite to the monument of Humphrey, Duke of Gloucester, is a very curious gallery of wood, panelled and carved in high relief; in this gallery several monks were stationed to watch the shrine, a precaution not unnecessary, considering that it was composed of the most precious and costly materials.

The back of the Altar-screen occupies the west side of the Sanctuary, while the east end, consisting of three pointed arches, springing from clustered pillars, was formerly open to the Chapel of the Virgin, of which the exterior view is given in

PLATE VII.—SOUTH EAST VIEW OF THE ABBEY CHURCH, SHEWING THE LADY CHAPEL.

A Chapel dedicated to the Virgin Mary, usually at the east end, was attached to almost every Conventual Church in the kingdom. This addition to the Church of St. Albans, was completed during the abbacy of Hugh Eversden, between the years 1308 and 1326, in the reign of Edward the Second. It was built chiefly at the expense of one Reginaldus of this town, an advocate in the Court of Rome, whose business was to manage appeals, and suits made to the Papal Consistory. Thomas Westwode, a chanter of the Church, is also reported to have procured assistance towards its erection, from the pious and faithful, which exertion procured him to be the first person appointed to the office of *Custos Capella*.

The dimensions and proportions of this building are so just and beautiful, and its decorations display so much elegant simplicity, that it may be referred to, as a specimen of pure and cultivated taste, and must be regarded as a model that would not discredit any age. Its whole length is fifty-five feet, and width twenty-five; in height it is thirty feet. The Chapel was originally lighted by seven beautiful pointed windows, which still claim particular attention from the elegance of their form, even in their decayed state. Traces of the delicate sculpture with which this Chapel was formerly adorned, are to be discovered in ranges of figures surrounding the windows, which have not lost their graceful form, though greatly obscured by coats of whitewash, &c. The pavement is now covered by a boarded floor, so that no sepulchral memorials are to be seen, though probably such still remain beneath. Besides the choice and splendid altar of the Virgin Mary, formerly at the east end, there were others laterally situated, which constantly attracted a great resort of persons, particularly on festival days. These smaller Chapels, or Oratories, were evidently more calculated for privacy of devotion than the Church, and were intended to give an opportunity for

THE ABBEY CHURCH OF ST. ALBANS, HERTFORDSHIRE.

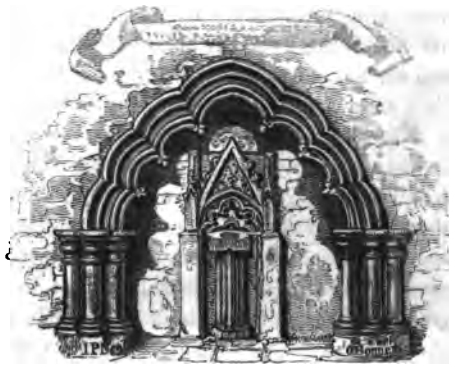
pious reflection, and the operations of conscience. When these private altars were abolished at the Reformation, the erection of pews was, undoubtedly, intended to answer the same purpose.

Our view from the south east, Plate VII. shews the remains of the east window of the Lady Chapel, the mullions of which being composed of friable stone, are much mutilated, and the whole is now in a state of lamentable decay. One of the lateral chapels on the south is also seen, and over the whole building appears the great east window of the Abbey Church, the massive tower and south transept form the back ground.

The Chapel of the Virgin Mary is now completely separated from the Abbey Church, and is used as a school, a passage, for the convenience of the inhabitants of the town, having been opened through the Ante-chapel, this is also rich in sculptured decoration.

The very curious and ancient Piscina, or rather *Benetier*, in the south aisle of the Church, is the subject of our vignette tail-piece. From the style of its decoration, it may be referred to the time of King John; but it must be observed, that the ornamented canopy now placed upon the Piscina, which stands under a singularly formed arch, is no part of it, and has most certainly no connexion with the original Piscina.

At present we must observe that the Church is kept particularly neat, and very clean; and that more than common attention is paid to visitors by the parish clerk, who appears to take great interest in the remarkably curious monuments committed in some respects to his care.



PISCINA IN SOUTH AISLE.





FRONT VIEW.

ENGLAND.

SARUM NEWORTH CHURCH,
HANTS.

London: Published by J. H. Wallcut, at the Office of the Illustrated London News, No. 15, Abchurch Lane.





FRANCIS & CO.

SAEUDGEWORTH CHURCH,
WEXFORD.

London, 4th Ave. 1854. J. P. Neale, 10, St. Blackfriars Road & 11, New, Ash, & Lambton, Surrey.





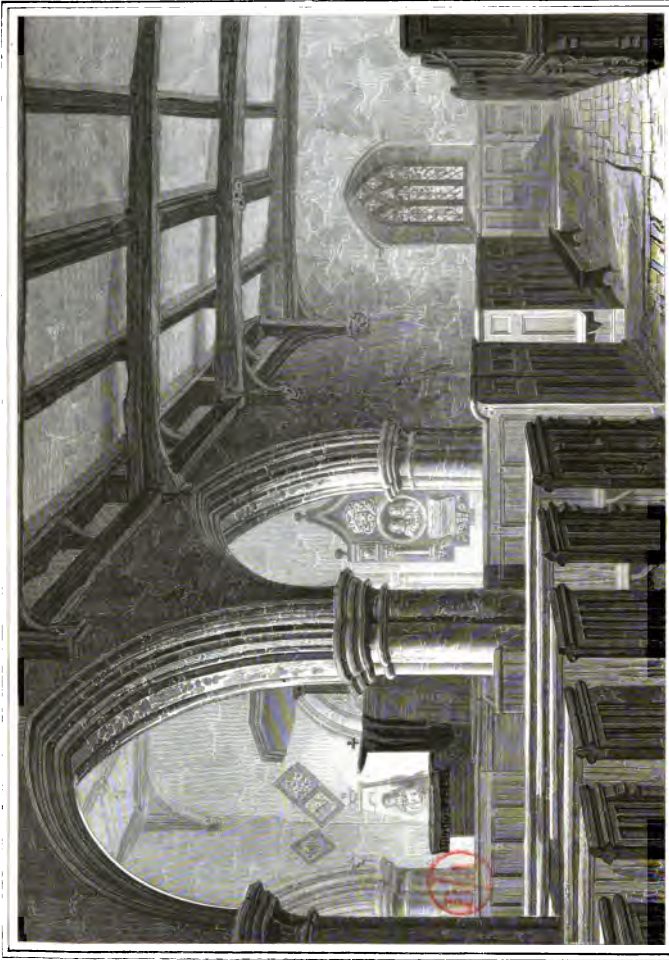
ENGLAND.

1851.

SABRILLTOWN CHURCH,
PERFORDSHIRE.

London: pub. by J. & J. Hatchell, Successors to Messrs. Colnaghi & Co. 25, Abchurch Lane, London, E.C. 4.





Drawn by J. E. M. G. L.

Engraved by L. C. K. V. X.

CAMBRIDGE NORTH CHURCH,
INTERIOR SOUTH AISLE,
HERTFORDSHIRE.

FIG. 2.

London: Pub. by J. E. M. G. L. No. 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

1. The first part of the report discusses the general situation of the country and the progress of the work in the various departments. It also mentions the results of the work done during the year.

2. The second part of the report deals with the financial statement of the year. It shows the income and expenditure of the organization and the balance sheet at the end of the year.

3. The third part of the report contains the annual report of the various departments. It gives a detailed account of the work done in each department and the results achieved.

4. The fourth part of the report is the report of the committee on the work done during the year. It discusses the various matters that came before the committee and the decisions taken thereon.

5. The fifth part of the report is the report of the secretary. It gives a detailed account of the work done by the secretary and the results achieved.

6. The sixth part of the report is the report of the treasurer. It gives a detailed account of the work done by the treasurer and the results achieved.

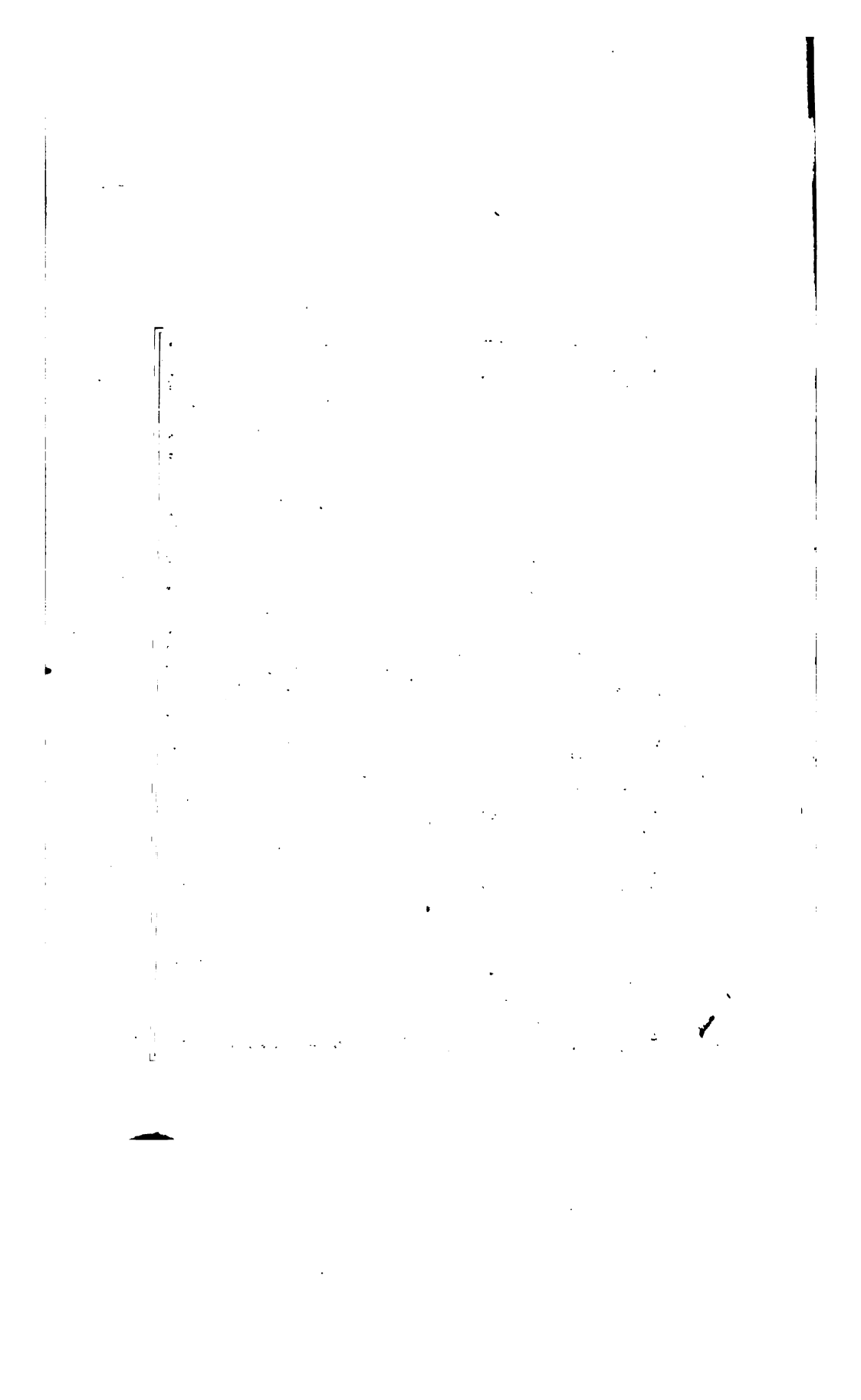
7. The seventh part of the report is the report of the members of the organization. It gives a detailed account of the work done by the members and the results achieved.

8. The eighth part of the report is the report of the various committees and sub-committees. It gives a detailed account of the work done by these bodies and the results achieved.

9. The ninth part of the report is the report of the various societies and clubs. It gives a detailed account of the work done by these bodies and the results achieved.

10. The tenth part of the report is the report of the various organizations. It gives a detailed account of the work done by these bodies and the results achieved.

of
the
report
of
the
year
of
the
organization



Saint Mary's Church,

SABRIDGEWORTH, HERTFORDSHIRE;

VICAR,

REV. THOMAS HUTCHINSON.

THIS Church is very pleasantly situated at the east end of the town of Sabridgeworth, on the banks of the little river Stort, which here separates the county of Hertford from Essex. It is in the Deanery of Braughing, and Diocese of London, the Bishops of which are now its patrons; but originally the Vicarage appears to have been appropriated to the Abbey of St. Peter's, Westminster, by William Mandeville, Earl of Essex, in the reign of Henry II., who "gave the Church to the Monks of Westminster in pure alms." At what time the present edifice was built is not recorded, but, from the prevailing style of its architecture, it may be assigned to the æra of Henry IV. The view of the exterior, plate I, is taken from the south-east, shewing the Porch on the south; at the west end is a low square Tower, embattled, from which rises a very small, but elegant taper Spire, covered with lead, reticulated in the joints, rendering it both light and ornamental. On the exterior of the Tower is seen the staircase turret. The Church consists of a Nave, north and south Aisles, and a large Chancel at the east end, separated from the body by an open screen.

The Church has a picturesque appearance from almost every point of view, but particularly so from the banks of the river, which meanders in beautiful curves through a most fertile country for some miles on either side of Sabridgeworth.

The interior is striking, from the number of handsome Monuments which it contains; many of the corbels of the roof are curious and well sculptured, and a great portion of the old seats remain. In the middle Aisle is a marble slab, inlaid with brass, to the memory of Geoffry Joslyne, and Catharine and Johanna, his wives, who died 11th January, 1470; he was the father of Sir Ralph Joslyne, Knt., twice Lord Mayor of the City of London, who died 25th Oct. 1478. At the east end, on the north side, is a very fine marble bust by Bacon, of Robert Jocelyne, Lord Chancellor of Ireland in 1739; he was created Baron Newport, 29th Nov. 1743, and Viscount Jocelyne, 6th Dec. 1765; he died in

ST. MARY'S CHURCH, SABBIDGEWORTH, HERTFORDSHIRE.

London, Dec. 3rd, 1758. On the south side of the entrance to the Chancel, is a small mural monument "to the precious memory and name" of Sir William Hewitt, Knt., ob. 1637, and Dame Elizabeth, his wife, who died in 1646. It is adorned with half-length figures of the Knight and his Lady, and is seen in our view of the interior.

The screen of the Chancel is perforated with small trefoil headed arches: over this was formerly the rood loft, the steps to which are now remaining in the south Aisle. The Chancel is large, and rich in Sepulchral Monuments, kept very clean, and in most excellent preservation, the most ancient of which is against the north wall, consisting of an Altar Table, upon which are the mutilated effigies of a man armed, and his lady; above the tomb is a tablet inserted in the wall: "Heare lyeth John Jocelyne, Esq., and Phillip his wife; which John died, An. Dom. 1525." On the same side is a monument to the memory of Sir Walter Mildmay, Knt., of Pishobury, who died 24th-Feb. 1606, with his figure in armour, and that of his Lady, Dame Marie, the daughter of Sir William Walgrave, of Smalbridge, in Suffolk, both kneeling before a table covered with tapestry, edged with fringe, and a double desk, with two books upon it, his son standing in armour behind him, with an inscription under it. At the east end of the Chancel are three Hatchments for members of the family of Jocelyne, whose chief seat has been at Hide Hall, near this town, from the time of Henry III.; the first bears the arms of Jocelyne, viz., *azure, a circular wreath, argent and sable, four hawks' bells joined thereto in quadrature; or.* Crest, *a falcon's leg belled, or, erased gules.* Motto, *Faire men devoir.* Second Hatchment, quarterly of six, viz., 1. Jocelyne as before, with an escutcheon of Ulster. 2. *Azure a fess or.* 3. *Gules, a griffin segreant; within a border engrailed, or.* 4. *Gules, an escutcheon argent, within an erle of martlets, or.* 5. *Gules, on a saltier engrailed, or, five cinquefoils of the first, and a chief ermine.* 6. *Azure, three cinquefoils or.* The third Hatchment has nine quarterings, viz. six, as before. 7. *Gules, two lions passant argent, over all, a bend ermine.* 8. *Sable, two bars argent, in chief, three plates.* 9. Jocelyne.

Against the south wall of the Chancel is a Monument and Bust of Sir Thomas Hewitt, Bart., of Pishobury, who died August 4, 1662, æt. 57, bearing the arms of Hewitt impaling, *ermine, on a chevron indented; azure, three crowns or, motto, Honestum utili:* opposite to, which is a very handsome monument of his son George, Viscount Goran and Baron of St. Jamestown, in Ireland; he died in 1669, æt. 37. He is represented at full length, in a complete suit of armour, but without his helmet, and is standing upright, under a canopy, supported by columns, over which, are his arms, viz. *gules, a chevron engrailed between three owls argent.* Crest, *a falcon belled or.* Supporters, dexter side, *a falcon or, with wings expanded argent.* Sinister side, *a gryphon or, wings ex-*

SAINT MARY'S CHURCH, SARRIDGEWORTH, HERTFORDSHIRE.

passed argent, collared, azure, billette or; motto, vigilando: at the base is a long Latin inscription to his memory; he left his estate at Pishobury to his sister Arabella Lady Wiseman, whose daughter Anne married the Honorable Henry Lumley, only brother to Richard, Earl of Scarborough, to whom there is also a neat marble slab. He died Governor of Jersey, 18th of October, 1722, æt. 62, and their daughter, Frances, died 13th Oct. 1719, æt. 6. On a flat stone is an inscription to the memory of William Gardiner, Esq., of Pishobury, who died the 29th of November, 1792, aged 41 years; also Christopher, his son, who died, August, 1725, aged 4 months. At the entrance into the Chancel, is a marble slab covering a vault, with the arms of Hewitt impaling Litton, Anno Dom. 1696.

The second plate represents the interior view of the south Aisle, looking east, across the body of the Church, which is separated from the aisles by clustered pillars, and pointed arches, composed of very bold mouldings; the ceiling is here seen, which consists of panels formed by the intersection of the beams, supported by brackets, resting on corbels; those at the east end are of stone, and are sculptured with the attributes of the evangelists boldly executed. At the west end of this Aisle is the font, of an octagonal form, on a pedestal and base; within the quatrefoil panels, on the sides, have been shields of arms, but their bearings are now entirely defaced. In the Church is a great number of brasses inlaid on marble slabs; but the most interesting, is one seen in the fore-ground of the view, plate 2. It is finely executed, and is supposed to commemorate a branch of the Plantagenet family; the full length figures represent a Knight and a Lady; the Knight is in plate armour, with his feet resting on a greyhound; at the upper corner of the marble is the arms of old France and England quarterly. The Lady's head is covered by a coif, and her neck bare, she is clad in a loose robe and mantle; at her feet is a little dog. In the upper part of the slab, over her head, is the arms of England, with a label of France as borne by the Plantagenets, Earls of Lancaster; the date of the Monument may be assigned to the latter end of the fourteenth, or to the beginning of the fifteenth century, by the mode of bearing the arms, as well as the costume of the figures. It is somewhat singular, that this curious Monument should have been passed over by the historians of the county, Chauncy and Salmon. Neither Sandford, nor his continuator in the Royal Genealogies, Stebbing, appear to have ever seen it. Upon another slab in this Aisle, are the figures of a Knight and a Lady, spiritedly executed, with this inscription in Roman capitals, viz.:

"Here lyeth buried Edward Leventhorp, Esquire, who died in Decemb. 1551, (being y^e eldest sonne of Thomas Leventhorp, Esquire, and Elizabeth his wife, y^e the daughter of — Barlee of Aldbury, Esquire. Their eldest sone was also Edward, who married Mary Parker, the second daughter of S^r Harry Parker, Knight, y^e eldest sone of Harry, lo Morle."

SAINT MARY'S CHURCH, SABBIDGEWORTH, HERTFORDSHIRE.

Against the south wall, towards the east end of this Aisle, is a large mural Monument, consisting of columns supporting an arch; under which is represented a Knight in complete armour, in a reclining posture, and, below him, a Lady, who is also reclining, tolerably sculptured, to the memory of Sir John Leventhorp, Knight and Baronet, who died 23rd of September, 1625, and his Lady; on the basement are his six sons and eight daughters, all kneeling. Over the centre of the arch is a large shield of arms, quarterly of four: viz. 1. *Argent, a bend gobonnee sable and gules, between two cottises of the second, for Leventhorp.* 2. *Argent, a fess between three fleurs de lis gules.* 3. *Sable, a lion rampant argent, crowned, and within a border engrailed, or.* 4. *Leventhorp.* On the dexter side is the arms of Leventhorp impaling, *argent, three lions passant gules.* Sinister side of the arch. *Leventhorp as before, impaling, argent, a bend engrailed between six billets sable.* In this Aisle are preserved several brass plates belonging to slabs in the Church. On the floor, at the east end, is a marble inlaid with two figures in winding sheets; at the head of which are two coats of arms, viz., 1. *France and England quarterly.* 2. *Old France and England quarterly, with a label of three points.* At the feet of the figures have been three coats; the first is now gone; 2nd, *Leventhorp, quartering, a chevron, with a label of three points;* 3rd, *Leventhorp, quartering, a fess between three fleur de lis.* Within the two quatrefoils on the upper part of the east window of this Aisle are two coats, in stained glass, *quarterly or, and gules,* being the arms of William de Say, who married Beatrice, sister and heiress of Geoffrey Mandeville, Earl of Essex.

The north Aisle has also some painted glass in the small quatrefoil divisions of the mullions of the east window, viz. 1. *Or, a fess between two chevrons sable.* 2. *Say.* At the end of the Aisle is a marble slab inlaid with a brass plate eighteen inches by three, inscribed in black. "Of your Charite pray for the Soule of Willm Chauncy, on whose Soule Ihu have mercy." Arms—Dexter shield, *A cross fleury, on a chief, a lion passant.* Chauncy, *with an annulet for difference.* On the sinister side, within a shield, is *a heart between two hands in chief, and two feet in base, all pierced and bleeding,* representing, heraldically, the five wounds of Jesus Christ. The following members of the family of the historian of the county are also buried here; John Chauncy, ob. 1479, and his wife Anne, the daughter of John Leventhorp, Esq., ob. 1477; John Chauncy, Esq., ob. 1510; John Chauncy, Esq., ob. 1546, and his two wives, Elizabeth, who died 1531, and Katharine, who died 1535: there is also buried here, Margaret, the daughter and heiress of William Gifford of Gilston, wife of John Chauncy of Stepney.





Drawn by J. F. Neale.

Engraved by H. Le Keux.

INGHAM CHURCH.

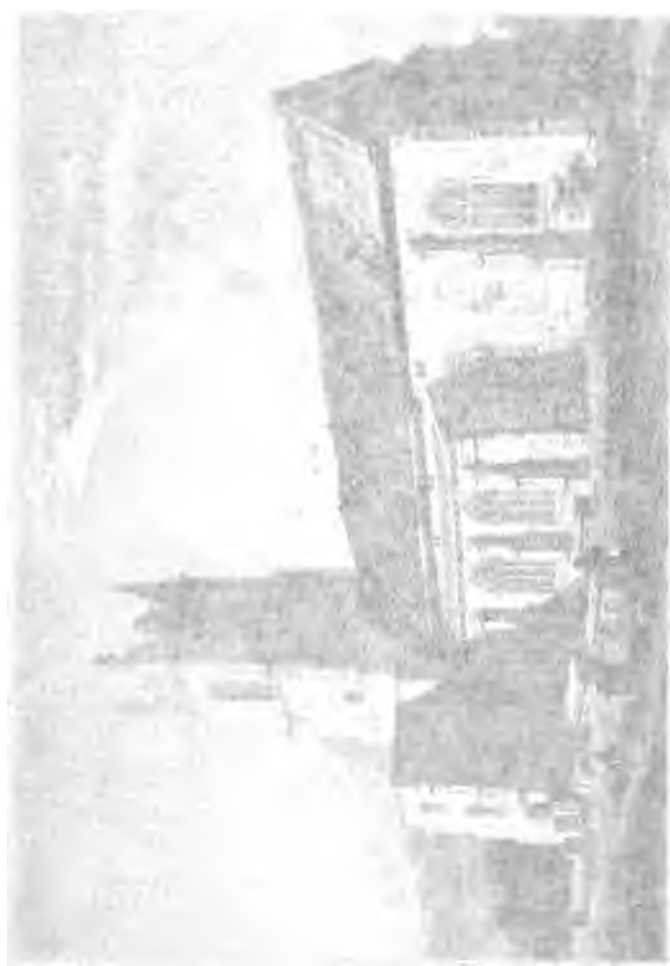
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PL. I.

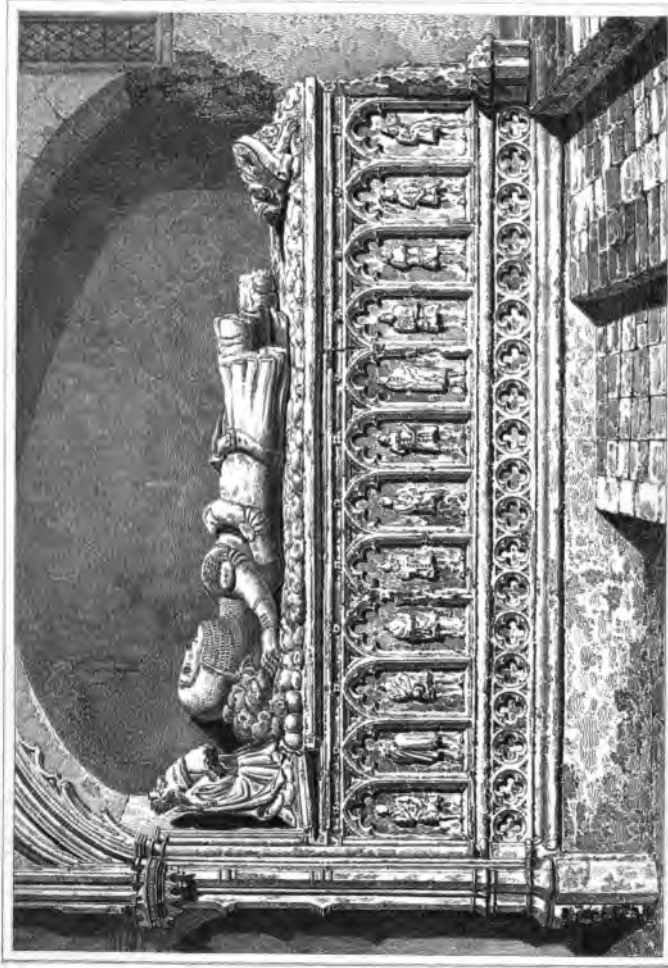
Printed by J. Smith.

London: Pub. March, 1854, by J. Smith, 10, New Street, near St. Dunstons Church, Fleet Street.









Engraved by J. P. Neale.

INGHAM CHURCH.
NORFOLK.

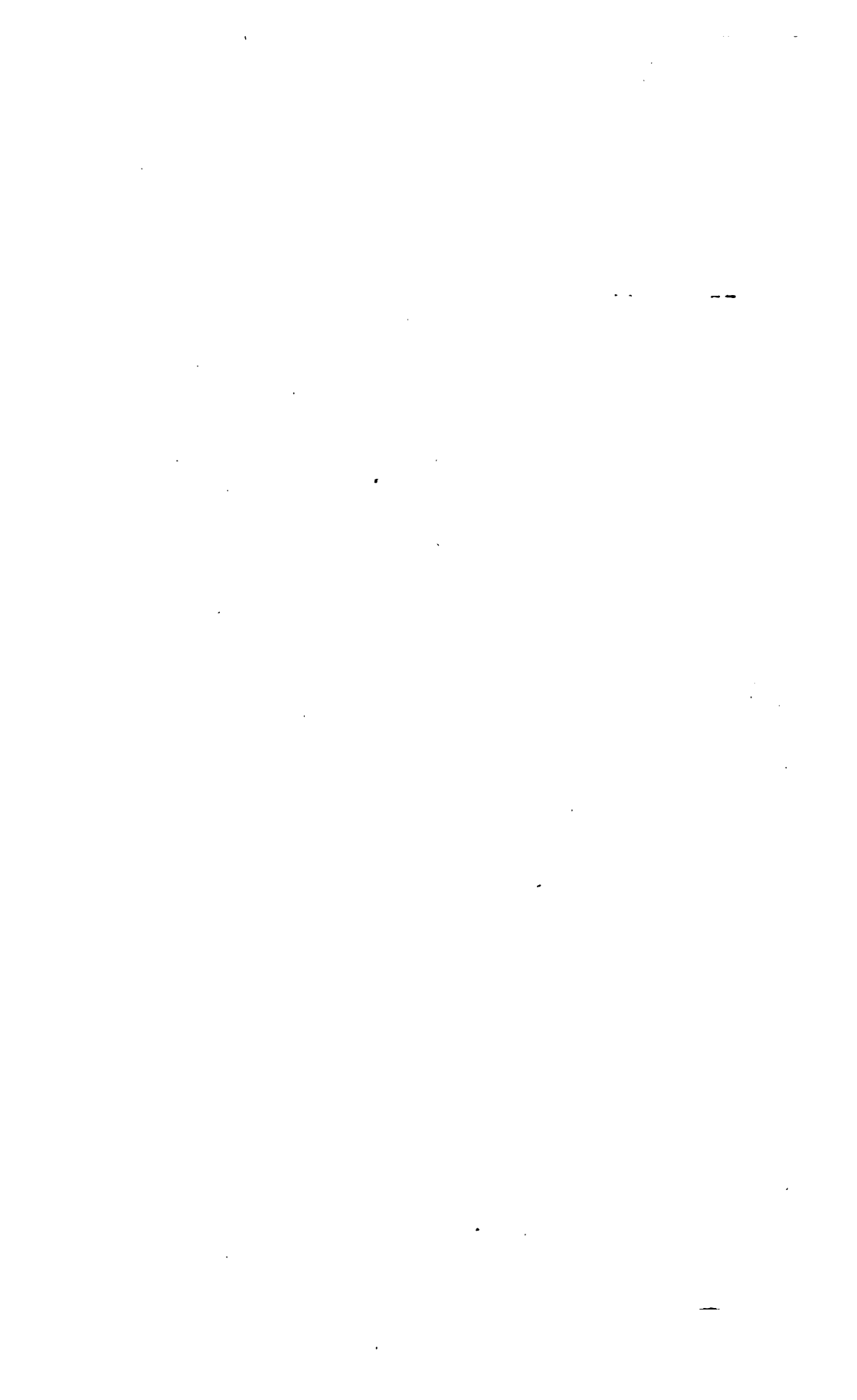
PL. 2

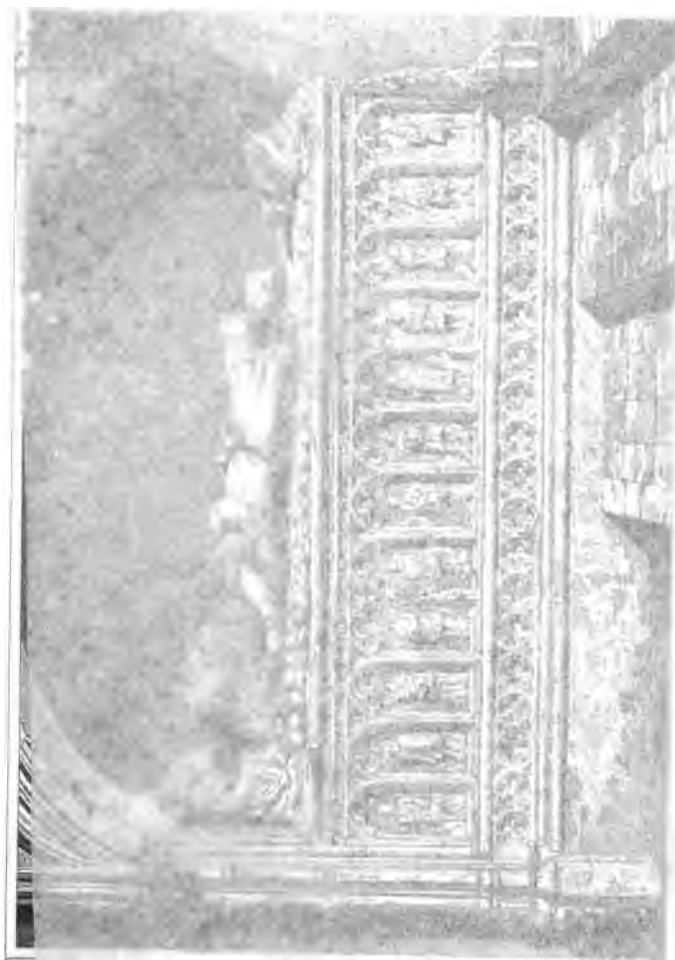
THE MONUMENT OF SIR OLIVER DE INGHAM.
 DATE 1344

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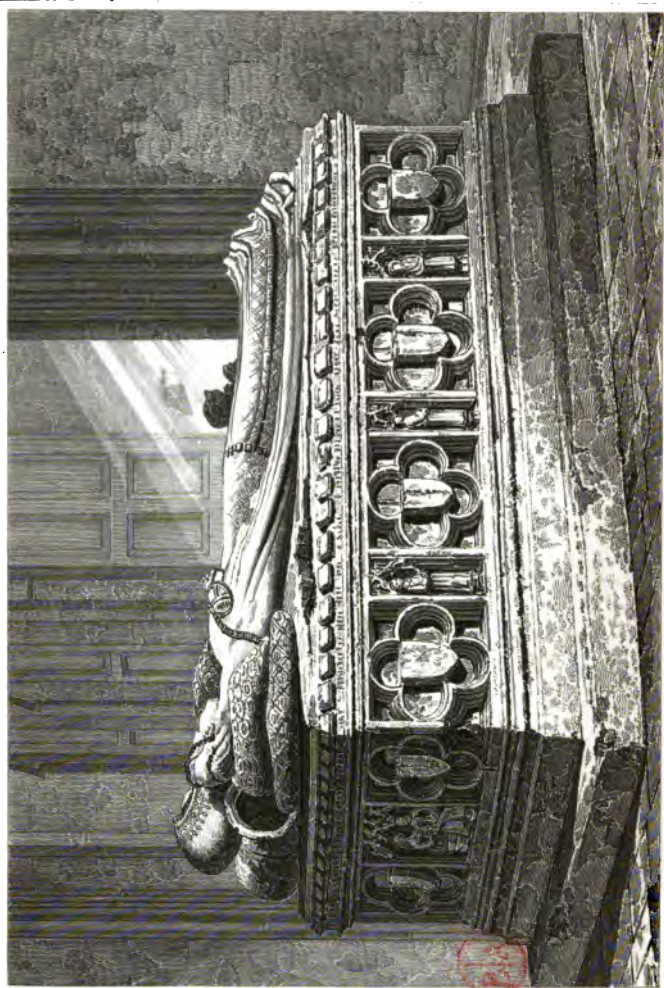
London pub. Feb. 1828. by J. Neale, 3, Broad Street. Sc. by C. Crisp, & L. E. & C. A. & C. near Fitzham, Surrey.

Engraved by J. P. Neale.









Drawn by J. Neale.

Engraved by LeKeux.

INGHAM CHURCH.

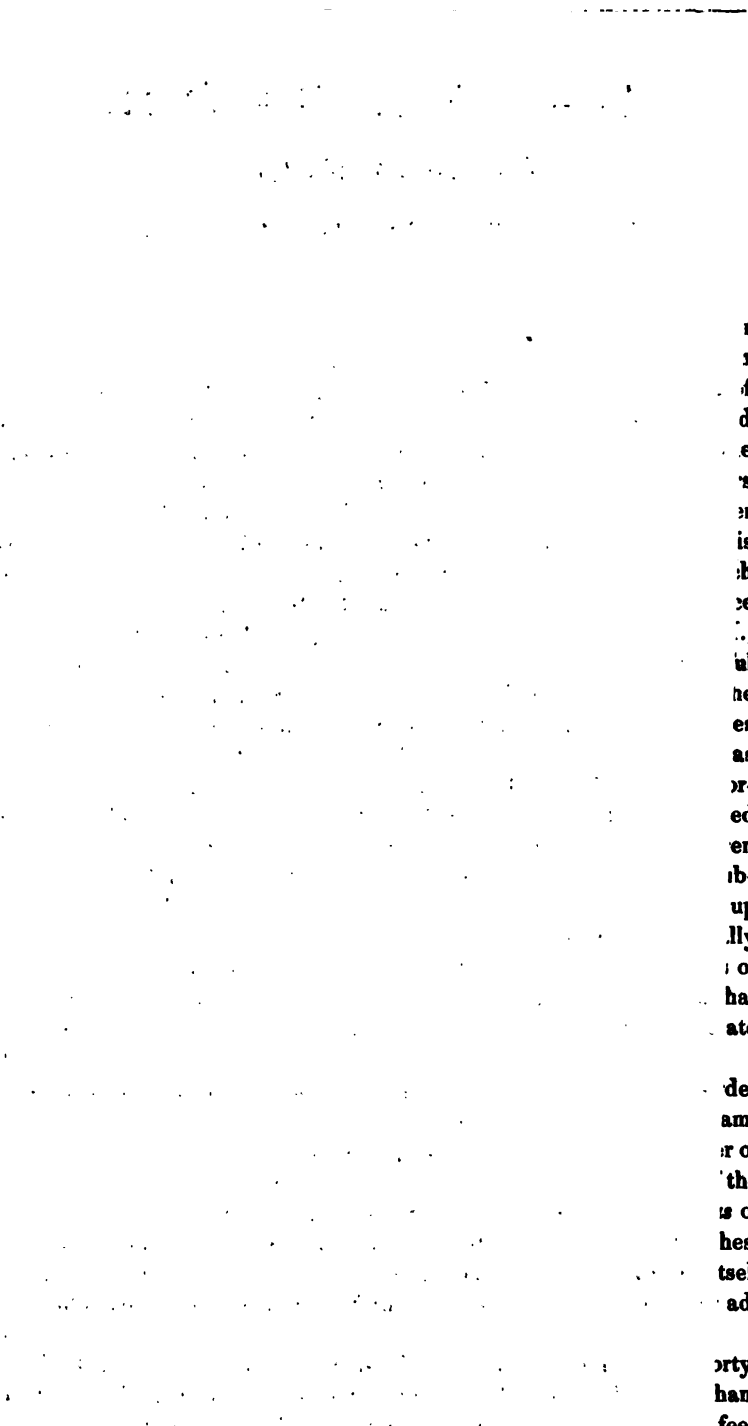
NORFOLK.

THE MONUMENT OF SIR ROGER & MARGARET DE BOTES.

DATE 1501.

PL 3

L. and C. PARSONS & CO. LTD., 11, Abchurch Lane, London, E.C. 4.

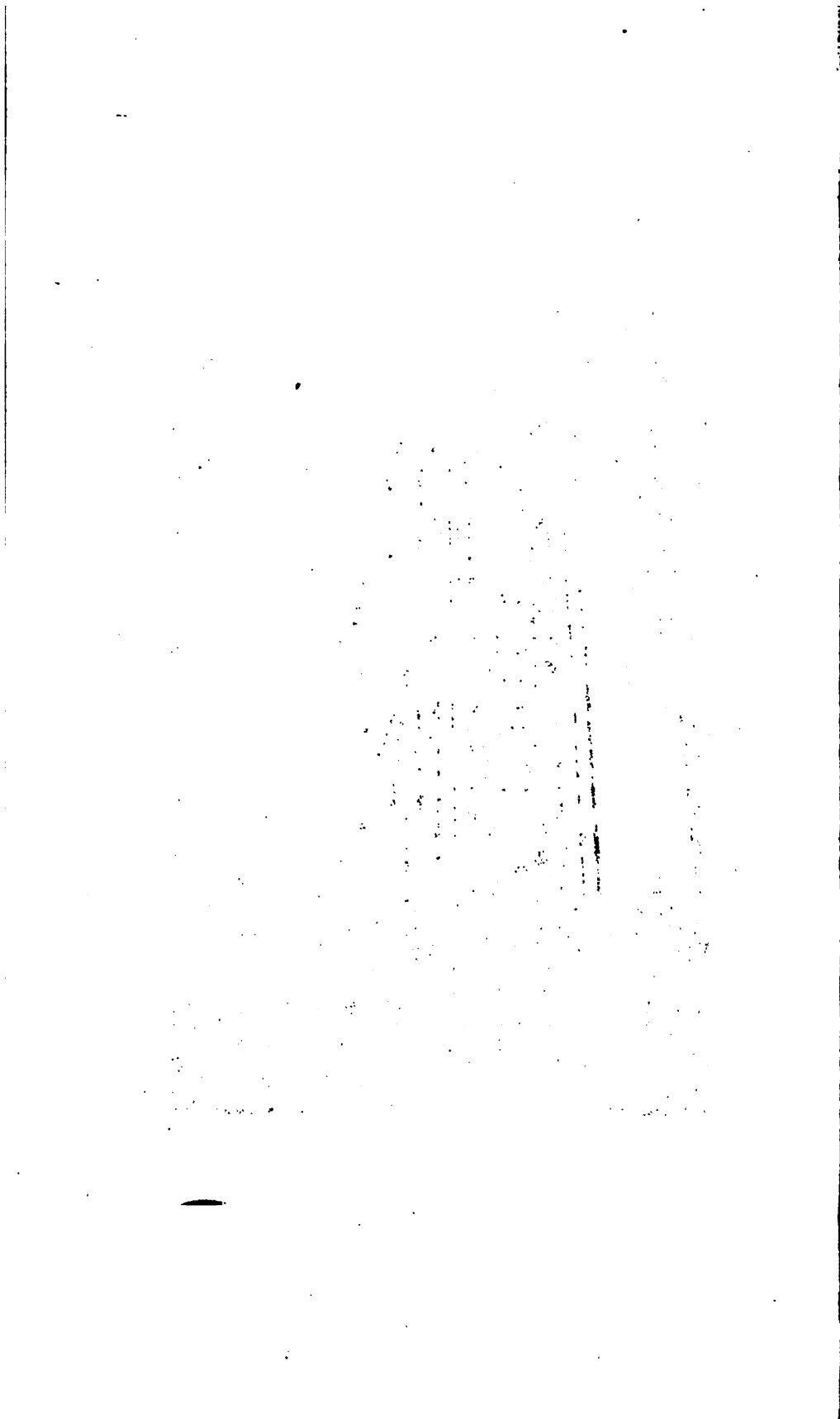


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Adjoining, to the south, was a Chapel, ~~adjacent to the porch~~ for the porch, which has a stone groined roof, were two large rooms, where lived the Sacristan. At the west end is a lofty and elegant Tower,



Church of the Holy Trinity,

INGHAM, NORFOLK.

REV. JOHN HEPWORTH, STIPENDIARY CURATE.

THE Lordship of Ingham was possessed, at a very early period, by a family of the same name, of whom Oliver de Ingham was living in 1183, and John de Ingham is known to have been Lord in the reign of Richard I. Sir Oliver de Ingham, great grandson of the last, and Seneschal of Gascoigne and of Aquitain, and Lord Warden of the Marches of Guienne, in the reign of Edward III., had two daughters and co-heirs, the younger of whom, Joan, conveyed Ingham to her second husband, Sir Miles Stapleton, of Bedale, in Yorkshire. This Knight and his Lady founded a perpetual Chantry in the Parish Church of Ingham, consisting of a Warden and two Priests, performing service in honour of the Holy Trinity, and for the souls of King Edward III., the founders, their parents, and other relations, and of all the faithful deceased. This institution was soon converted into a Priory, of the order of the Holy Trinity and St. Victor, for the redemption of captives from the Turks, and to which the Church, having been rebuilt, was made collegiate and appropriated, by Thomas Percy, Bishop of Norwich, on the 2d of July, A. D. 1360. The Convent at first consisted merely of a prior or custos, and two brethren; but four other brethren or canons, and a sacrist, who officiated for the parishioners, were subsequently added; and the number was designed to have been made up to thirteen, if the revenues had so increased, that ten marks annually could have been allowed each religious. In 1384, the endowments of the Priory were augmented by John de Saxham, on the condition that a chaplain should be provided to pray for his soul in the collegiate Church.

Ingham Priory became, in a short time, the head house of its order in this country, and even imparted to it the name of the order of Ingham, by which it was thenceforward known, as well as by those of the order of the Maturins, and of the Trinitarians. The conventual possessions of the Ingham foundation, according to Mr. Taylor, in his *Index Monasticus* of the Diocese of Norwich, were four manors and four impropriate churches, with lands and interests in about twenty parishes. The Priory itself was situated on the north side of the Church, to which its cloister adjoined.

The Church, of which Plate I. is a View from the south-east, is forty-four yards long, including the nave and chancel; the width of the chancel is eighteen feet; and that of the nave, with its two aisles, forty feet. Adjoining, to the south, was a Chapel, dedicated to St. Mary. Over the porch, which has a stone groined roof, were two large rooms, where lived the Sacristan. At the west end is a lofty and elegant Tower,

above the grand entrance through which are the arms of Ingham, and of Stapleton impaling Felbrigg and de la Pole, indicative of its builder, Sir Miles Stapleton, great-grandson of the founder, who died in 1466, of and his two wiyes, *Catherine*, daughter of Sir T. de la Pole, son of Michael, Earl of Suffolk, and *Elizabeth*, daughter of Sir Simon Felbrigg. Sir Miles was Knight of the Shire in Parliament in the 23th of Henry VI. By his last will he devised the whole of his moveable property to be dispensed to pious uses, and all his manors to his feoffees, for four years, to raise money for almes-deeds, for his soul's health; he left considerable legacies to this Church and Priory.

In the following account of the principal monuments and other sepulchral memorials in this Church, the inscriptions are given from Blomefield's History of Norfolk. Most of them are now gone, and the rest are in a very imperfect state.

Under an arch on the north side of the chancel lies the sculptured figure of *Sir Oliver de Ingham*, as represented in the annexed Engraving, Plate II.; its ancient appearance is thus described by Weever: "Vnder a faire Tombe of free-stone, very curiously wrought, lieth the body of *Sir Oliver Ingham*, with his resemblance in his coate Armour, his belt, gilt spurs, and the blew Garter about his leg; his Creast, the Owle out of the luie bush, with a crowne on the head thereof. He being a great traualer, lyeth vpon a Rocke, beholding the Sunne, and Moone, and Starres, all very liuely set forth in mettall, beholding the face of the earth: about the Tombe, twenty and foure mourners." Sun, moon, and stars, however, have long since disappeared, and but fourteen of the mourners now remain. Weever, who frequently must have trusted to other eyes than his own, is not always correct either in his descriptions or in his dates. In this case there never was any "blew Garter." Sir Oliver died in 1343, and was not a knight of that order. What Weever denominates "a rocke," is a bed of rough stone-work, representing a bed of round flints: the Knight's position is singular, for he appears as if prepared to jump-up on his feet; his head inclines over his shoulder, towards the inner part of the arch. His right arm crosses his breast, and grasps his sword, which hangs at his left side, but is now broken; his left arm crosses his breast to his right shoulder, the hand resting on the stony pillow. His legs were crossed, but are now broken. His eyes seem directed to a painting on the back of the arch; this, which is much defaced, is probably the "face of the earth," which Weever describes the celestial luminaries as beholding: it is described in the following terms by the late lamented artist Mr. C. Stothard, in a letter printed in his Memoirs: "The subject of it appears to relate to hunting. A figure on the left, with a green hood over his head, is blowing a horn; towards the centre are seen the stag, lion, camel, and other animals. Another huntsman, who is not so well preserved, appears to be stringing his bow." On the side of the tomb was the following inscription: "*Mounsier Oliuer de Ingham gist icy; et Dame Elizabeth, sa compagne, que luy Dieu de les almes dit mercy.*"

INGHAM CHURCH.

At the east end of the Church, by the rood-loft, is an altar-monument, with sculptured figures of *Sir Roger de Boys* and *Margaret* his lady, delineated in Plate III. The Knight is in complete armour; his head rests on the head and body of a Saracen, coupé, and at his feet is a hound, with his paw resting on a gauntlet. The following is the inscription, according to Blomefield: "*Monsieur Roger de Boys gist icy, et Dame Margarete sa femme, auxi vous, qui passer icy priez Dieu de leur almes eit mercy. Elle morout l'an n'tre Seigneur mill. trecent et quinsieme et il morout l'an de dit nostre Seigneur, 1300.* With this date, however, neither the armour of the Knight nor the dress of his lady by any means agree; they point to about 1380; and there is a word following the "trecent," though it is illegible. His arms, argent, two bars with a canton gules, over all a fillet sable, are yet visible on his surcoat; and her robe is checked with his arms and her own, argent, three mascles between two bendlets, sable. It is remarkable that *both* figures wear the mantle of some order, having as a badge on the right shoulder a cross pattée, of which the upper limb is removed to make room for a motto: this is in the Gothic letter, and is in three divisions, but is no longer legible, and no record of it exists. Some have imagined it to be "*Amor.*" others, "*A ma vie.*" the latter is the better conjecture.

The chancel is floored with the monumental stones of the Stapletons and their connexions; and the inlaid brasses were among the richest in the county. All are now gone: they were stolen in 1800, when St. Mary's Chapel was pulled down, to save the expense of repairing its roof, and the Church laid open.

In the centre before the high altar were the full-sized figures of Sir Miles Stapleton and Joan his lady, the founders of the Priory. They were coarsely executed and out of proportion. Their right hands were joined; the armour of the Knight was inlaid with roundels; the lady's hair fell in two formal braids, one on each side of her face; round her head was a narrow fillet of jewellery, the precious stones being represented by a composition, of various colours; from above each elbow hung a long narrow sleeve. Arms, *Stapleton*, lion rampant, imp. Ingham, per pale or et vert, a cross moline, gules. The inscription is thus very imperfectly given by Blomefield: "*Priez pour les almes Monsieur Miles de Stapleton, et dame Johanne, sa femme, fille de Monsieur Olivier de Ingham, fondeurs de ceste mayson, que Dieu de leur almes eit pitée.*" The lady was widow of Sir Roger le Strange; and daughter and sole heiress of Sir Oliver de Ingham. By this marriage Sir Miles added a large estate to his former possessions in Yorkshire, and became a conspicuous person in the reign of Edward the Third, ranking high in his favour, and being one of the first Knights of the Garter; some token of which order one is disappointed in not finding on his monument." He died in 1365. There were likewise brasses, with armorial bearings, of *Sir Miles Stapleton*, son of the founder, and *Ela*, his lady, daughter of Sir Edmund Ufford, and of *Sir Brian Stapleton*, his son, with *Cecilia*, daughter of the Lord Bardolph, his lady; and of *Sir Miles*, son of Sir Brian, and his two wives, before mentioned, with whom terminated the Norfolk branch of the family, in 1466.

INGHAM CHURCH.

Here also were engraved effigies or inscriptions and armorial bearings of the following persons: *Joan, wife of John Plays*, and daughter of the second Sir Miles Stapleton, who died Sept. 2, 1385; *the Lady Ela*, wife of the second Sir Miles, and daughter of Sir Edmund Ufford; *Sir Roger Boys*, who died Feb. 25, 1421; *John Boys, Esq.*; *Edmund Stapleton, Esq.*, Chamberlain to John, Duke of Norfolk, and son of Sir Miles, the founder, who died in 1462; and Matilda his wife, formerly the wife of Sir Hugh Fastolf, who died in 1435; *Lady Elizabeth Calthorp*, first wife of Sir Francis Calthorp, who died July 23, 1536. There is also a memorial to *William Johnson, Esq.*, Lord of the Manor of Ingham, who died Jan. 2, 1640, ætat. 41. In 1431, *John Bradle, Esq.* was buried by the north door of the Church. In 1384, *John de Sazham*, who gave the manor of Westhall, &c. to the Priory, was buried in St. Mary's Chapel. Weever mentions as buried here "*Dame Ela Perpoint*, which had two husbands."

In the body of the Church was a gravestone, with brass figures of a Knight and his Lady, and the following metrical inscription:

Hic miles gratus, Thomas Saukville vocatus
 Ponitur et digna sibi conjux Anna benigna;
 Augusti pr. idus, M. C. quater, L. q. secundo,
 Hunc Christus Dominus fecit valedicere mundo.
 Hec cum Clementer uit anno post venirente,
 Illorum funus absolvat trinus et unus.

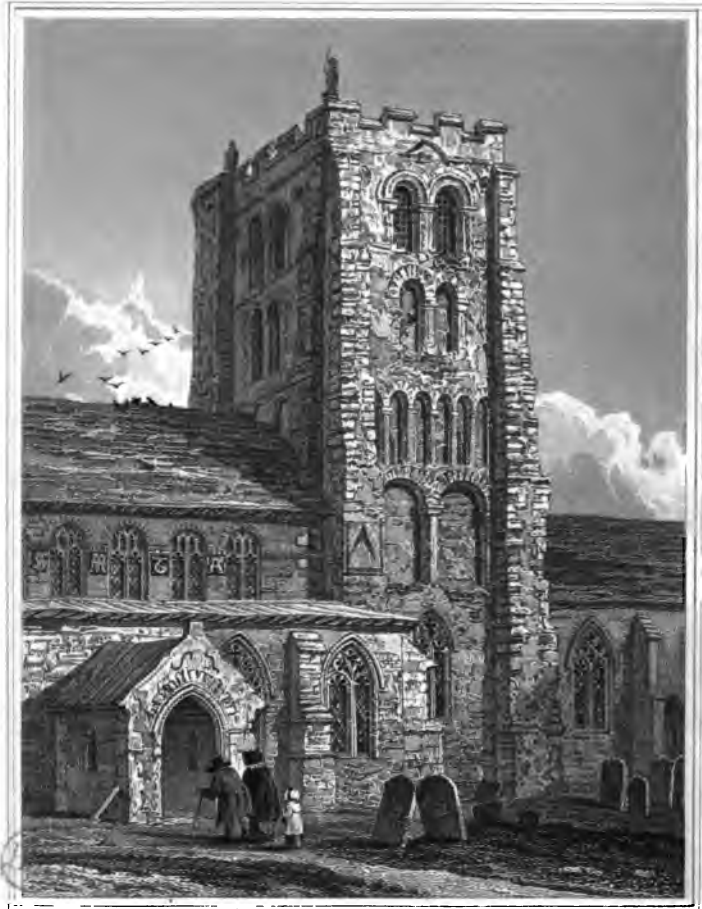
The state of the Church declares that the present wealthy inhabitants of the parish possess but little of the taste and spirit which guided the founders. Many of the windows are bricked up; the oriels are closed with plaster; the stone screen has fallen, and its beautiful gates are cut up into pew doors; the monks' stalls and the monuments are utterly dilapidated, and the whole of the interior is in a ruinous condition.

A portion of the walls of the Priory, with two small doorways, still remains; but nothing that is interesting, either in an architectural or a picturesque point of view.

At the Dissolution, the prior, John Say, with Robert Barham and four others, subscribed to the King's supremacy on the 5th of August, 1534. The yearly value of the endowments at this period, after all fixed charges upon them were deducted, amounted to 61*l.* 9*s.* 7½*d.* according to the *Valor Ecclesiasticus*, and to Dugdale. Speed states the gross revenues at 74*l.* 2*s.* 7½*d.* The Priory lands, &c. were granted to Sir William Woodhouse, of Waxham, in this county, who afterwards exchanged the Priory grange, manor, appropriated Rectory, and lands, with William Rugg, Bishop of Norwich, for the Priory of Hickling and other possessions; and they are still attached to the See.

Prior to the erection of the Church into a collegiate establishment, the parish of Ingham was a Rectory, valued at twenty-six marks in the reign of Edward I, when the Rector had a manse and thirty acres of land, and paid 12*d.* Peter-pence. It is now served by a stipendiary Curate, nominated by the Bishop.





Drawn by G. H. Newell.

Engraved by J. G. Kenner.

SOUTH LOPEHAM CHURCH.

W. A. F. 1843.

Printed by the Rev. J. G. Kenner, at the Rev. J. G. Kenner's, 7, Broad Street, near St. James's Church, London.

Miss [Name] [Address]

[City, State, Zip]

Dear Miss [Name]:

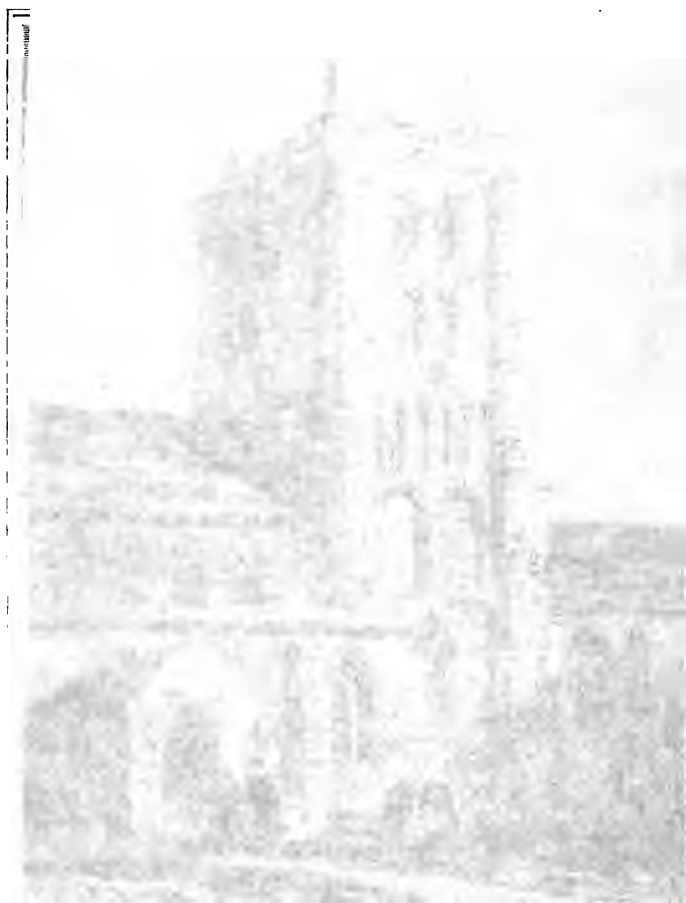
I am writing to you regarding the [subject] that we discussed in our meeting on [date]. I am pleased to hear that you are interested in [topic] and would like to know more about it.

As you suggested, I have prepared a report on the [subject] that I am enclosing for you. It contains a detailed description of the [subject] and the results of our research. I hope you find it helpful and informative.

I have also included a list of references that I used in preparing the report. I am sure that you will find these references useful for your own research. If you have any questions or need further information, please do not hesitate to contact me.

I am sure that you will find the report and references helpful. I am sure that you will find the report and references helpful. I am sure that you will find the report and references helpful.

I am sure that you will find the report and references helpful. I am sure that you will find the report and references helpful. I am sure that you will find the report and references helpful.



The Church of St. Nicholas,

SOUTH LOPHAM, NORFOLK;

RECTOR,

THE REV. JAMES BARROW.

THE two distinct Parishes, Lopham Magna and Parva, or North and South, about three quarters of a mile distant, were united in one Maner, called Lopham, so spelt in Domesday Book, and were granted by William the Conqueror to Roger Bigod, a Norman, and Earl of Norfolk, who held divers other Manors in this County, and founded the Abbey of Thetford, where at his death he was buried in 1107.

William Bigod his son and heir, was steward to king Henry I., and perished with that Monarch's children and others of the Nobility, by shipwreck, as they came from Normandy into England, in the year 1118.

This Earl gave the Church of Lopham Parva, or South Lopham, to the Monks of Thetford, and it was appropriated to that Abbey, with all its appurtenances, by King Henry II.

It is probable, says Blomefield, that there was formerly a Cell here, and that the monks of Thetford served the Church for some time, which is the reason that it never had any institution, although the Monks quitted their right to the Lord of the Manor, who had a release of it from the Abbey, at a very early period, as, before the year 1340, it was taxed at twenty-six marks, a value that must include the whole. It was then added, with appurtenances, to North Lopham, the Rector of which took the Cure upon him from that time.

The Church, dedicated to St. Nicholas, is ancient, but the Tower is the only part remaining of the original structure, which is supposed to have been erected by William, Earl of Norfolk, in the reign of Henry I. The Tower is square, and very large, containing a peal of six bells, and is evidently much more ancient than the body of the Church, which was most likely rebuilt at the same time. Nicholas de Horton erected the present Chancel in the reign of Edward III. He was Rector of this parish from 1361 to the year 1381. Thomas Wode, Chaplain to the Duke of Norfolk, a benefactor towards building Gorville Hall in Cambridge, was afterwards Rector of this Parish from the year 1446 to 1462. During the Civil War, in the reign of Charles I., Thomas

ST. NICHOLAS CHURCH, S. LOPHAM, NORFOLK.

Ellis obtained possession of this Rectory, but was deprived, after the Restoration, upon the act for holding Anabaptistical errors, and for refusing to baptize infants.

Within the Church are no remarkable monuments, but the following inscriptions are mentioned by Blomefield, as then remaining in the Chancel: "Hic jacet Dominus Willus Lirling;"

"Orate pro animabus Rolandi Arsick Armigeri, secundi Filii Endonis Arsick Militis qui Rolandus obiit 17^o die Feb. 1497, et Margarete Uxoris ejus, Filie Thomæ Huntingfield, de hac villa, que quidem Margareta, obiit 25^o die Octobris, 1486. Quorum animabus propitiatur Deus. Amen."

"Orate pro animabus Willi Hovell de Ashfield, Armigeri et Elizabethæ Uxoris ejus, qui quidem Willus, ob. 7^o die Julii, 1534. Quor. animabus propitiatur Deus. Amen."

Robert Saunder, who was buried in the Church in 1526, gave the sum of twenty shillings towards the repair of the Steeple. An estate at Wortham, in Suffolk, of 30*l.* a year, was also given by one Purdy towards the repairs of the Church; and a messuage, barn, and sixteen acres of freehold land in the Parish, were settled to repair and beautify the Church for ever. There were formerly two guilds in this Church, one dedicated to St. John, the other to St. Peter, both were endowed with lands, which were taken possession of by the crown in the first year of Edward VI., but were afterwards purchased by the inhabitants, together with a piece of ground called Lamp Acre, originally given to maintain a lamp burning in the Church, and were at length settled to the use of the poor.

The Honor of Clare extended to South Lopham, and various lands here were formerly held of that honor. The Parish is in the Hundred of Giltcross, and Deanery of Rockland; and when Blomefield wrote, viz. 1739, South Lopham contained 76 dwelling houses, 95 families, and 470 inhabitants. In 1811, there were 91 inhabited houses, occupied by 133 families, consisting of 751 persons. The neighbourhood is remarkable for three curiosities, or Wonders, as they were formerly called: First, *The self-grown Style*, which is a tree naturally formed to answer this purpose. Second, *The Oxfoot Stone*, a large pebble, bearing an impression similar to that made by an ox's foot, but which is evidently the exuvial mark of some bivalve shell, at one time imbedded in the fossil. Third, *Lopham Ford*, where the sources of the rivers Waveney and Little Ouse, are within three yards of each other. The latter is a Causeway between the two streams, which flow in a contrary direction. The Waveney runs eastward, by Scole and Bungay, to Yarmouth. The Little Ouse separates this county from Suffolk, and flows by the town of Thetford to Brandon, in a south-west course.





Designed by J. H. Stiles

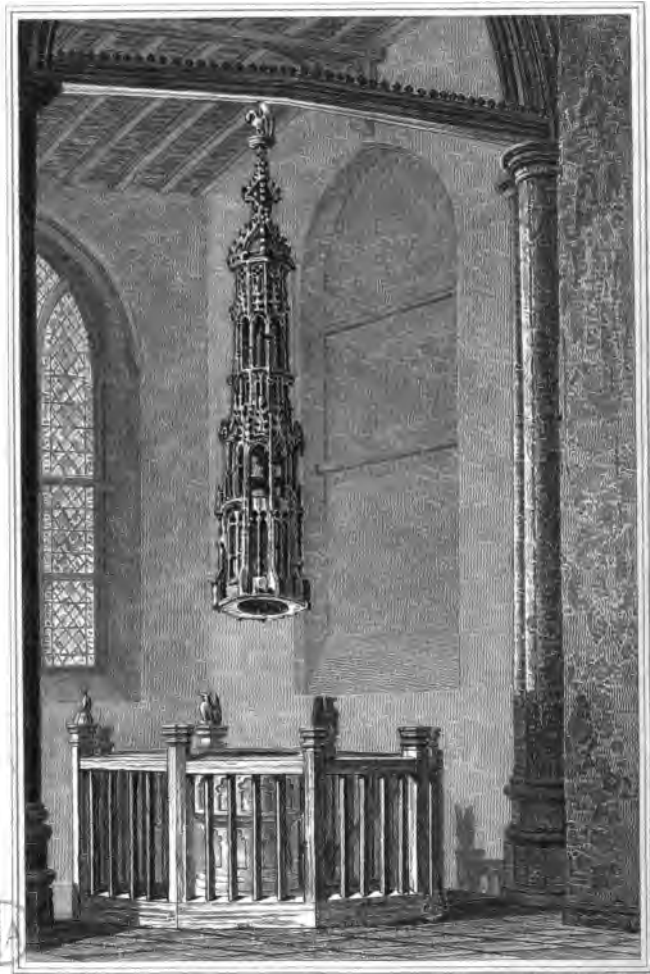
Engraved by J. T. Mease

NORTH WALSHAM CHURCH,
SOUTH ENTRANCE,
NORFOLK.

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Printed by J. H. Stiles

Printed by the Rev. J. H. Stiles, at the Press of the Rev. J. H. Stiles, near Evesham, Surrey.



PA

Drawn by J. P. Neale.

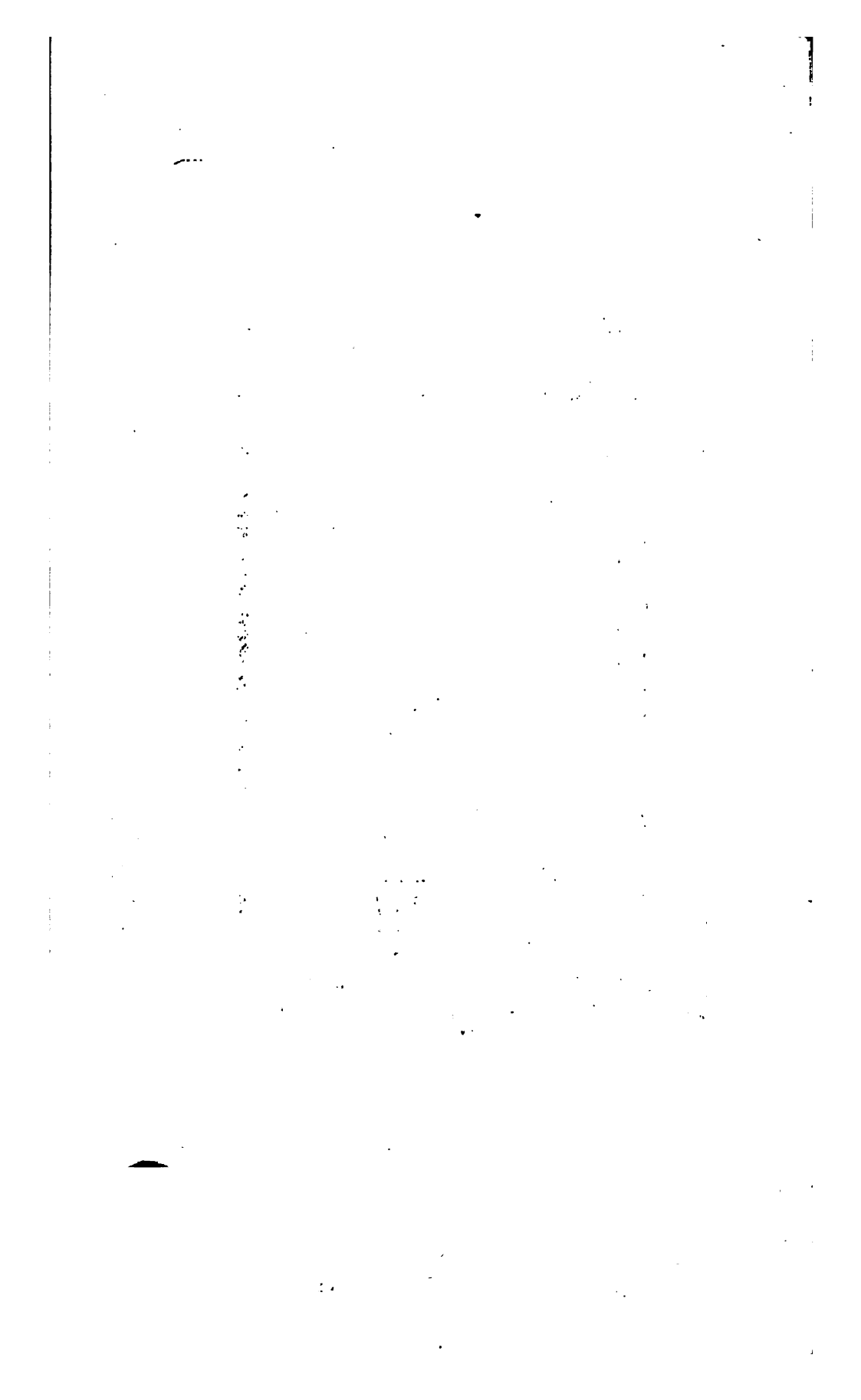
Engraved by W. G. Wood.

THE FONT
 NORTH WALSHAM CHURCH,
 NORFOLK.

PL. 2

Printed by W. G. Wood.

London: Published by W. G. Wood, 21, Abchurch Lane, in the Strand, near Fleet Street.



St. Nicholas' Church,

NORTH WALSHAM, NORFOLK;

VICAR,

REV. WILLIAM FARLEY WILKINSON, A. M.

THE town of North Walsham is pleasantly situated about five miles from the sea coast, on the heights between the rivers Bure and Ant, fourteen miles from Norwich, and twenty-four from Yarmouth. The Church, an ancient and interesting edifice, stands in the centre of the town, being encompassed by three streets, in a triangular form; the market-cross, originally erected in the reign of Edward IV., by Thomas Thirlby, bishop of Norwich, although an object of much aversion at the reformation, not only escaped demolition at that period, but was repaired in the year 1600, by William Redman, then bishop, and was adorned with his arms, viz. a cross between four ermine cushions tasselled, impaled with those of the see of Norwich.

Canute the Great, in the seventeenth year of his reign, on his foundation of the abbey of St. Benet, at Holme, 1034, gave the lordship of the hundred of Tunstead, in which this town is situated, to the abbey, and Edward the Confessor granted a confirmation of these possessions. A Church was erected here at a very early period, dedicated to St. Nicholas, and was in the patronage of St. Benet's abbey, till the reign of Henry VIII., when Richard Nyx, bishop of Norwich, having incurred a præmunire for appealing to the see of Rome, the whole of the revenues of that see were granted away. Upon his death in the tower of London in the year 1536, it became necessary to provide for his successor, and the abbacy of St. Benet was then annexed to the see for ever. The bishopric of Norwich having thus lost its temporal barony, the bishop now sits in the House of Peers, merely by virtue of his mitred abbacy of St. Benet. The Church is a large building, consisting of a nave, side aisles, and a chancel, altogether about one hundred and fifty-six feet long by sixty-eight feet in width. There is a tradition that the original edifice, having been occupied by the rebels, in 1381, as a strong hold, after their defeat by Henry Spencer, the warlike bishop of Norwich, in the battle of North Walsham Heath, the Church was by his order demolished. The architectural style of the present building, confirms the tradition, for it evidently appears to have been erected soon after that event. The Porch, vide plate 1, possesses a bold and ornamental

ST. NICHOLAS' CHURCH, NORTH WALSHAM, NORFOLK.

character in its design, and is composed of flint and stone intermixed, in architectural devices. In the spandrels of the arch of entrance are sculptured the arms of John of Gaunt, duke of Lancaster, who had a seat at Gimmingham in this neighbourhood, and the arms of the abbey of St. Benet at Holme, viz. a crosier in pale between two ducal coronets; blank shields in quatrefoil compartments are continued round the basement. The massive tower of this Church, originally one hundred and forty-seven feet high, fell down the 16th of May, 1724; the rebuilding of this tower was at one period contemplated, and Thomas Hayter, bishop of Norwich, is said to have readily contributed one hundred pounds towards so desirable an object; the proposal was however laid aside, and the venerable tower still remains in its dilapidated state, as seen in our first plate, which represents the richly ornamented entrance, or porch.

A peculiarity in the plan of this really fine building is its having been erected without any architectural distinction between the nave and the chancel, and, like the ancient Roman Basilica, it forms one magnificent and sacred chamber, only divided by the screen as usual in this country. The side aisles are continued along the whole extent from the west to the east end, and are separated from the body of the church by a range of very elegantly formed arches, supported by light clustered pillars, so lofty as not to admit of a clerestory above them, and the Church is lighted by mullioned windows on the north and south sides. In the east window, which was unfortunately demolished by a storm of wind in the year 1808, were the arms of the see of Norwich, impaling Freke in stained glass, being the coat of Edmund Freke, bishop of Norwich from 1575 to 1584.

On the north side of the chancel is the sepulchral monument of Sir William Paston, knight, with his effigies in armour, sculptured by John Key, freemason of London; the whole is stated to have cost 200*l*. It is adorned with the arms of Paston, *Argent, six fleurs de lis azure, and a chief indented or*, together with many quarterings. This monument was partially cleaned and repaired a few years ago by the governors of the grammar-school, but it is much to be regretted that they left the work incomplete. The inscription is in gold letters upon black marble.

Pietati et beneficentia sacrum.

Obdormit hic in Domino, Gulielmus Pastonus, eques auratus, antiqua et nobili stirpe ortus, cognatione nobilissimis familiis conjunctus, hospitalitate per annos quinquaginta quinque, et post mortem viginti duratura clarus. Ad reparandas cathedrales ecclesias Bathoniae et Norwici collegiamque Gonsvilli et Caii munificus. Pauperibus villae Yarmuthis beneficus. Qui scholam in hoc loco ad informandam juventutem concionesque ad divinum verbum diseminandum, redditibus in perpetuum assignatis pie instituit, et mortalitatis memor, hoc monumentum certa spe in Christo resurgendi, sibi vivus posuit. Anno Dni. 1608, aetatis suae 80.

ST. NICHOLAS' CHURCH, NORTH WALSHAM, NORFOLK.

Sir William founded the free grammar-school in this town, and endowed it with forty pounds a year, and ten pounds annually for a weekly lecture.

Within the Church were formerly chapels dedicated to St. Thomas, St. John, and St. Margaret, of the Holy Ghost, and of Corpus Christi.

The very beautiful font is the subject of our second plate. It is surrounded by an octagonal railing, the main imposts of which were each formerly crowned with some heraldic device; three only remain. This method of enclosure is agreeably to ancient custom, for in a Rituale published at Antwerp in 1659, it is required that the font should be "*cellis circumseptum*." The highly ornamented cover, crowned also by an emblematical device, is one of the richest of its kind in the kingdom, rising in a succession of arches, buttresses, and pinnacles, in four distinct tiers; it is terminated by a florid finial, the whole boldly designed and executed.

The water used in baptism was formerly consecrated with much ceremony, and to preserve the same from other uses, the ornamented covers were adopted, which were always kept locked. The hallowing of the font, as it was called, was permitted even after the commencement of the reformation, and was usually performed on the eve of Easter and Pentecost. All children were at one period required to be christened at those times; but as early as the time of Archbishop Peckham, it was ordained that baptism should be administered at all times of the year, except on the eight days before these evens, during which, if the child could live, it was enjoined to wait until the font hallowing.

The following memorials in this Church are mentioned in the History of Norfolk, but most of the slabs have been deprived of the brasses that formerly bore the inscriptions, &c.

"Orate pro anima Dⁿⁱ. Margarete Heterseti que obiit 21 Decemb. 1397."

"Orate, &c. Willi. Boys, qui obt. 1 Kal. Martii 1404," &c.

"Orate, &c. Edmi. Ward, quond. vicarii huj. ecclesie." &c.

"Orate, &c. Roberti Wythe Capellani," &c.

"Orate, &c. Robi. Wyllis Capellani, &c."

Robert Elmham, Esq. was buried in the chapel of St. Thomas in 1472.

A slab to the memory of Henry Scarburgh, Gent., who died in 1633, also to Henry Scarburgh, Gent. who died in 1617, æt. 56, with the arms, &c.

A slab in memory of Mary, wife of Edmund Themylthorpe, Gent. who died July 4, 1685, with his shield of arms.

Another in memory of Henry Fuller, of North Walsham, Gent. who died aged 84, 1704, and his arms.

ST. NICHOLAS' CHURCH, NORTH WALSHAM, NORFOLK.

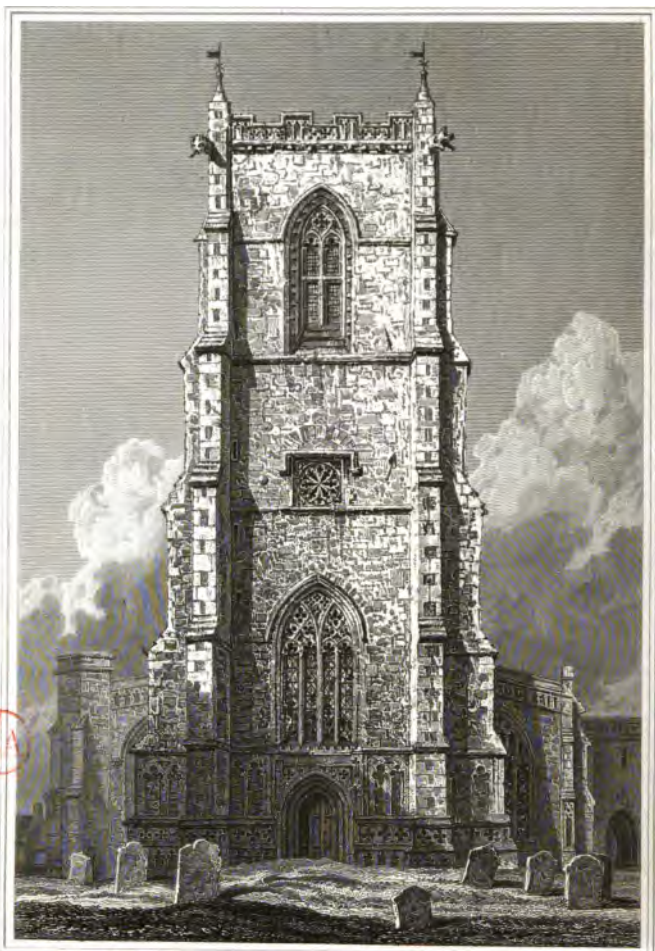
A slab in memory of John Withers, Gent. who died August 29, 1712, with his arms.

This town, which is in the hundred of Tunstead, and deanery of Blowfield, is called North Walsham in respect to its situation as to the level of the marshes, and to South Walsham in Walsham hundred. It contained in the year 1811, four hundred and thirty-two inhabited houses, and a population of two thousand and thirty-five persons.

On the heath, beside the road to Norwich, is still standing a stone cross in tolerable preservation, said, and not improbably, to mark the field of battle in 1381.

We are much indebted to the Reverend WILLIAM TYLNEY SPARDENS, of North Walsham, and to the Reverend WILLIAM FARLEY WILKINSON, for their communications respecting this interesting edifice.





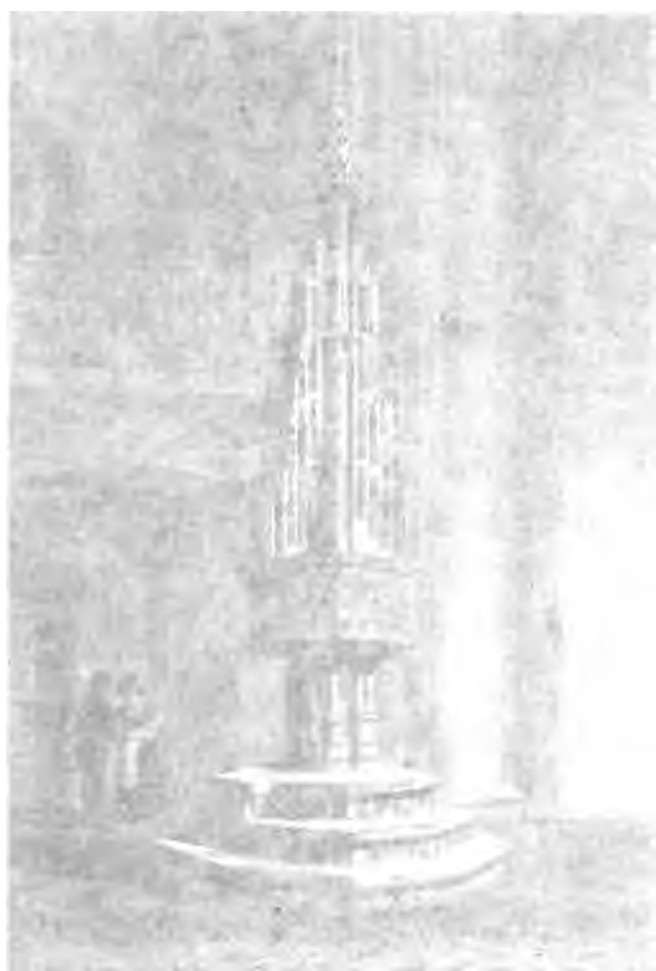
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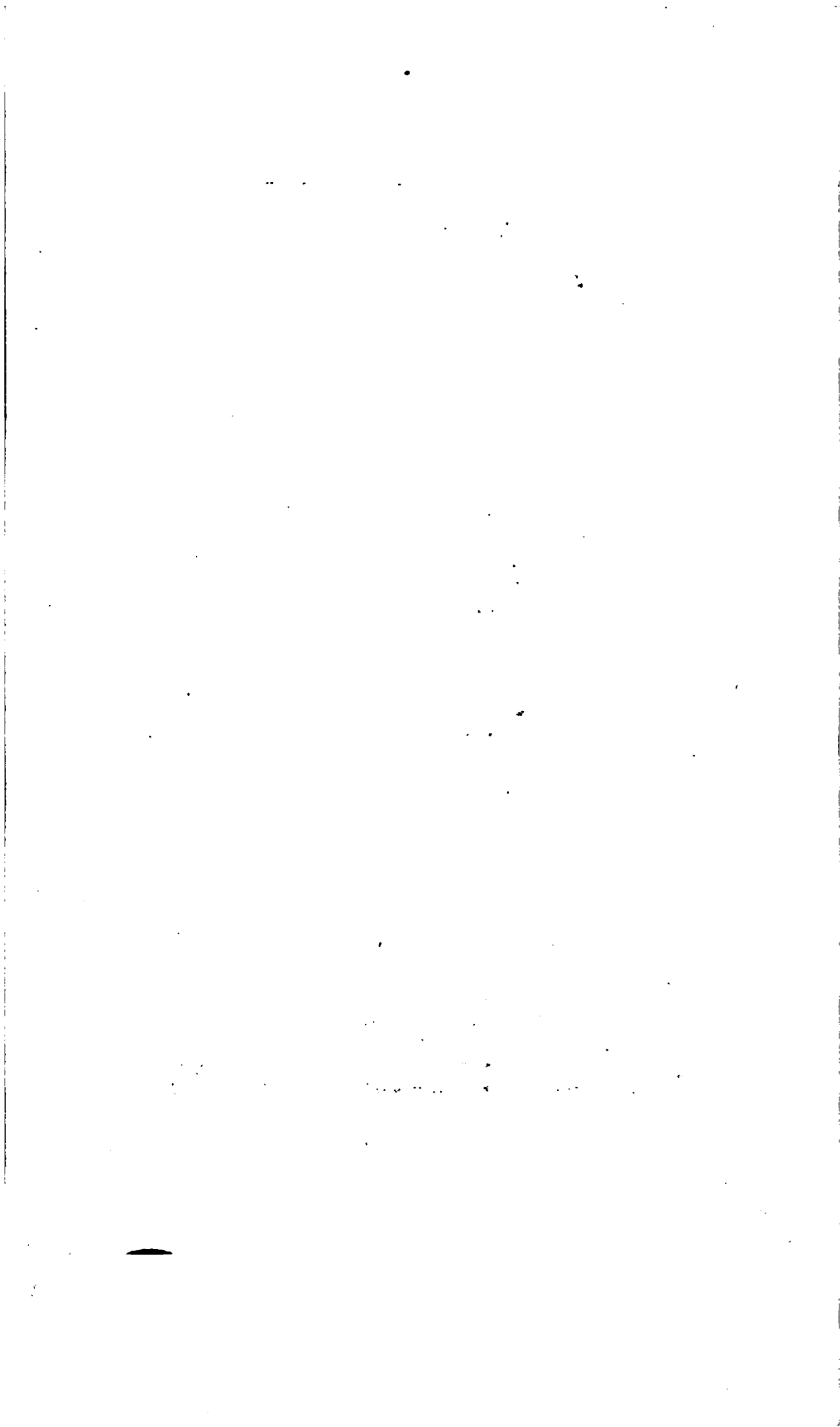
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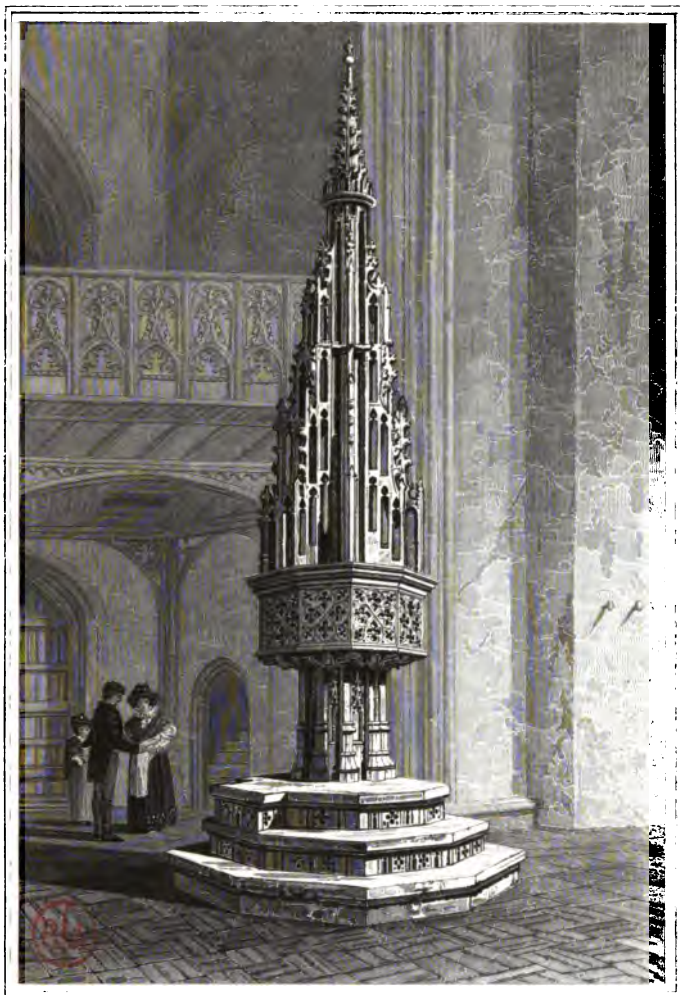
THE TOWER OF
WORSTED CHURCH,
NORFOLK.

111.

London, Bel. July 1. 1824. by J. F. Neale, in. Bennett St. Bl. & Fr. as. from J. & M. R. Knoc. 18. near Fencham, Surrey.







Drawn by J.E. Neale.

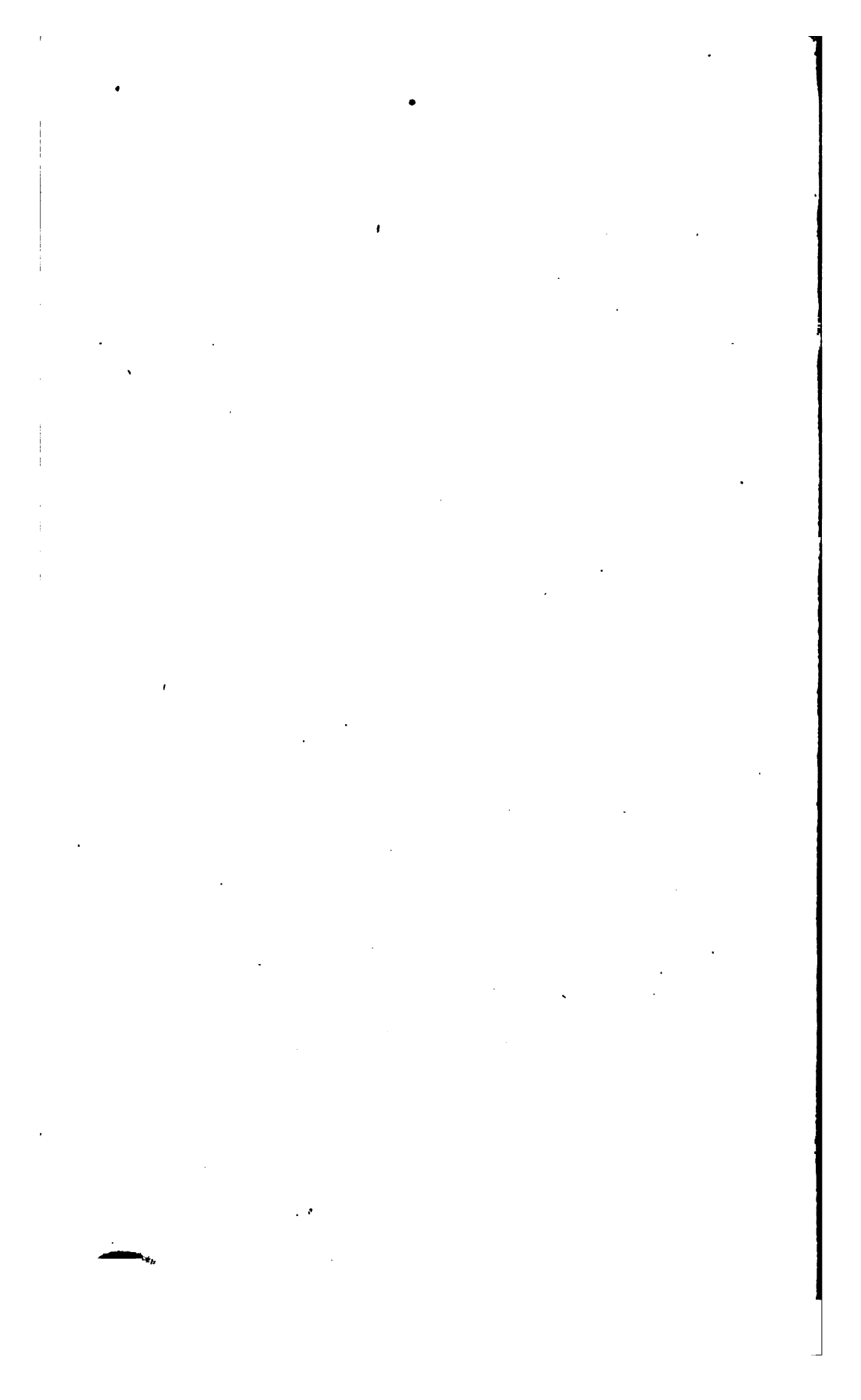
Engraved by J. Le Keux.

THE FONT
WORSTEAD CHURCH,
NORFOLK.

PL. 2.

Printed by Hayward.

L. and C. 25, Abchurch Lane, London, E.C. 4.



St. Mary's Church, WORSTEAD, NORFOLK.

VICAR,

THE REV. PETER HANSELL.

In the time of Edward the Confessor, the Lordship of this town belonged to the Abbot of St. Benet at Holme, being the gift of King Canute, and is mentioned in Domesday Boke by the name of *Worstede*, under the possessions of that Abbot, together with lands, valued at 4*l.*; there were at the time of the Conqueror's survey, two churches with twenty-eight acres, as provision for the Monks of St. Benet.

The Manor was then held of the Abbot by Robert, an officer of the cross-bowmen, whose son Odo, assumed, according to the custom of that age, the name De Worstede, or Worsted, from this his seat and Lordship.

The Town is situated in the Hundred of Tunstead, twelve miles from the city of Norwich, and twenty-one from Yarmouth, chiefly consisting of a single street. It stands on a small stream running into the Thyrn, a tributary to the River Yare, and is remarkable for being the first place where twisted yarn was manufactured, which obtained from the circumstance the name of *Worsted*. Weavers and workers of that material are mentioned in records as early as the reign of Edward III., and obtained privileges in that of Richard II.; but the town has actually declined in modern times, the market on Saturday has been long disused, and in 1811, it contained only 108 inhabited houses, and a population of 619 persons.

The learned Henry Wharton, author of "Anglia Sacra," son of the Reverend Edmund Wharton, Vicar of this Church, was born here, Nov. 9, 1684; he displayed uncommon abilities at an early age, and commenced his career under the patronage of Archbishop Tenison, who recommended him to the Lord Arundel of Trerice, as tutor for his son. He died 5 May, 1695, æt. 30, leaving by will the greater part of his property, "to be disposed of to a religious use in the Parish of Worstead, in which he was born." His father, who survived him, was one of his executors.

The period of the foundation of the Church, which is dedicated to Saint Mary, is not recorded, but in very early times, it was a Rectory in the patronage of the family of the proprietor of the Manor. Sir Ro-

ST. MARY'S CHURCH, WORSTEAD, NORFOLK.

bert de Worstead, about the beginning of the reign of Henry III., granted the appropriation of this Church to the Priory of Norwich, by deed without a date, and by another deed he gave them the Chapel of St. Andrew, which gift was confirmed by Cardinal Pandulph, Bishop of Norwich and Pope's Legate. The same Knight also granted them lands, by deed confirmed by the Abbot of Holme.

On the dissolution of the Priory, the Manor belonging to it with the Rectory and the patronage of the Vicarage, were granted to the Dean and Chapter of Norwich, by whom it is at present held; but Sir George Berney Brograve, Bart. is lay proprietor, under a lease from the Dean and Chapter.

The Church, a fine specimen of architecture, is constructed, like a great many others in this and the neighbouring county of Suffolk, of flints faced, intermixed with stone; that is to say, the walls are composed of flint, but the quoins of the buttresses and the mullions of the windows, as well as the arches, are of freestone. It consists of a Nave, or body, with its north and south Aisles, together with a beautiful Porch, the Tower, and a Chancel.

The Tower at the west end of this Church, vide Plate 1, is a distinguished feature of the building, and is of very beautiful proportion, rising to the height of four stories; in the first is the entrance, immediately over which is the great west window of four divisions; the mullions, which sustain it, ramify into a variety of minute tracery, in the upper part, of the most pleasing description. In the next story of the Tower, within a square compartment, is a circular window, giving light to the belfry, and above, a large pointed window of two lights, divided by a transom; the mouldings of the arch of this window are ornamented at regular distances with small pateræ, of foliage, &c. In the Tower is a peal of six bells. The whole is supported by graduated buttresses at the angles, terminating in low unornamented pinnacles, each of which is surmounted by a vane, and the Tower is crowned with a handsome embattled parapet; four grotesque heads at the corners convey the water from its roof.

A very handsome Porch, not dissimilar in its architecture to that at North Walsham, of which we have given the view, is in the south side.

Near the entrance, at the west end, is the Font, vide Plate 2; in form it is hexagonal, each of its sides elaborately sculptured in ornamental panels; the shaft, or pedestal, and the steps upon which it is mounted, are, with the exception of the lowest, adorned with the same profusion of sculpture. The whole is of most elegant proportion, and is crowned with a richly carved cover of florid work, in the manner of buttresses, rising in a succession of pinnacles, round a centre, and terminating with a curious finial. The use of the cover has been noticed in our description of the Font at North Walsham, it may now be observed, that the ce-

ST. MARY'S CHURCH, WORSTEAD, NORFOLK.

remony of Baptism was originally performed by total immersion, and those Fonts, which claim the greatest antiquity, are deep and circular; where taste and elegance unite in their forms, as in the present subject, the age must be ascribed to a comparatively modern period of history.

Over the west door is a gallery with the following inscription, upon a fillet, represented as twined round a portion of the carved work with which it is adorned.

This work was made in y^e yer of God mcccci at y^e propre cost of the ca'tell of the chyrche of Worsted, callyd y^e bachelers lpte, y^e god y^e serve w^t all the b'n'factorz of y^e same, now & ev' ame'. Chan wat husbo'ds, Crystofr Ka't. Jefery Dey.*

From the body of the Church, this gallery with the west window over it, is seen to the greatest advantage, and in front stands the beautiful Font, with its fine spiral cover, which appears particularly elegant; the whole of the interior is remarkably neat, and it should be noticed, that the aisles are not incumbered with galleries, which almost always disfigure the edifices where they are introduced, and destroy the graceful proportions of the architecture.

The Chancel is separated from the body of the Church by a very fine open screen, adorned with curious delineations of early saints of the Church, bearing the date of 1412, which marks the time of its erection.

The painting of this screen has been objected to, upon account of the splendid coloring not being now in harmony with the calm tints of the stone, and the present simplicity of the rest of the building; but it must be remarked, that the colours are imitated from the ancient part of the screen, still preserved; and it is more than probable, that when it was originally erected, the ample windows were adorned with stained glass, if not the walls with legendary paintings, which would of course produce a combination of effect in perfect unison. The inscription on a scroll upon the screen is as follows:

*Orate et y^e eius qui hoc opus fieri fecerunt
quar' a'i'ab's pyriciet' deus amen. Quod opus factum est et finitum
anno d'ni millesimo quadri'gesimo duodecimo, cui sit gloria laus
honor et amen.*

The Chancel was built in the 2nd year of the reign of Richard II., at which time the Prior of Norwich granted thirteen oaks out of

* *Candle*, a frequent offering to the Church in ancient times. The constant maintenance of lights at a particular altar was provided for, either by the legacies of the departed, or by a guild, or fraternity, which in this case seems to have consisted wholly of bachelors, and the husbands or treasurers of the fund, at the time of the erection of the gallery, to have been Christopher Rant and Jeffery Dey.

Ceragium, or waxshot, was the term used for money expended in church lights.

ST. MARY'S CHURCH, WORSTEAD, NORFOLK.

Plumstead Wood, and timber also out of St. Leonard's Wood, towards its completion. Upon the floor are still some inlaid brasses remaining with inscriptions, as

Hic jacet d'nus Joh'es Yop quonda' rector eccl'ie de Boton cuj' ai'e p'piet Deus.
Amen.

Orate p' ai'a Xpoferi Ra't et Joanne ux' ej' qui obiit 11 die Januarii Anno D'ni
MCCCCXXXVIII.

This appears to belong to the same person who was instrumental in erecting the gallery at the west end of the Church.

Another inscription runs thus, conveying but an intricate meaning in consequence of its mutilation.

Hic lapis in pannis, Spicer tenet ossa Johannis.
Qui qua . . . domino pius X L et Mo meat Anno.

At the east end of the north aisle was formerly a Chapel, dedicated to St. John the Baptist; part of the altar, and the frame-work of a painting which represented the decollation of that Saint, together with other curious portions of the ancient Chapel, still remain, and were repaired in 1823; as was also the Chancel screen, at the expense of Wharton's benefaction.

Sir Robert Camownde, a Priest, was buried in 1482 in the Chapel of St. John.

In the Chancel are several monuments to members of the family of Berney of Waxham, ancestors of Sir George Berney Brograve, Bart. of Worstead House.

There are also remaining the following ancient inscribed brasses, viz.

Orate p' ai'a Johis Albastyr qui obiit xxiv die Sept Anno D'ni mcccccx cuj'
ai'e p'piciet deus Amen. Orate pro ai'a Agnetis Albastyr que obiit A° D'ni
mccccxxiv cujus ai'e p'piciet deus amen.

Orate pro ai'a Thome Whatt, wyrsted wevyr, qui obiit xv° die Augusti mcccccv
cuj' ai'e p'piciet deus amen.

Orate pro A'ab's Johannis Glover et Isabelle ux' ej' qui ob xxi die mensis De-
cemb. Anno D'ni M° D° quor' ai'ab p'piciet deus amen.

Formerly there was a Chapel, in the Parish but at some distance from the Church, dedicated to Saint Andrew; the Rents of Assize belonging to which in the year 1256, were given to the Vicar, together with the Oblations, when the Vicar was to keep in repair, and find all the ornaments for the said Chapel. The chief of these Altar Oblations were small sums paid for saying masses, and other prayers for the souls of the deceased. Agnes, the widow of Richard Watts, was buried in St. Andrew's Chapel, in the year 1529, and by will contributed to the repair of it at that period, but it is now totally demolished. She also gave lands to find two lamps in the Church for ever, *if the King's laws will permit.*





Designed by E. L. Fox

P. 11

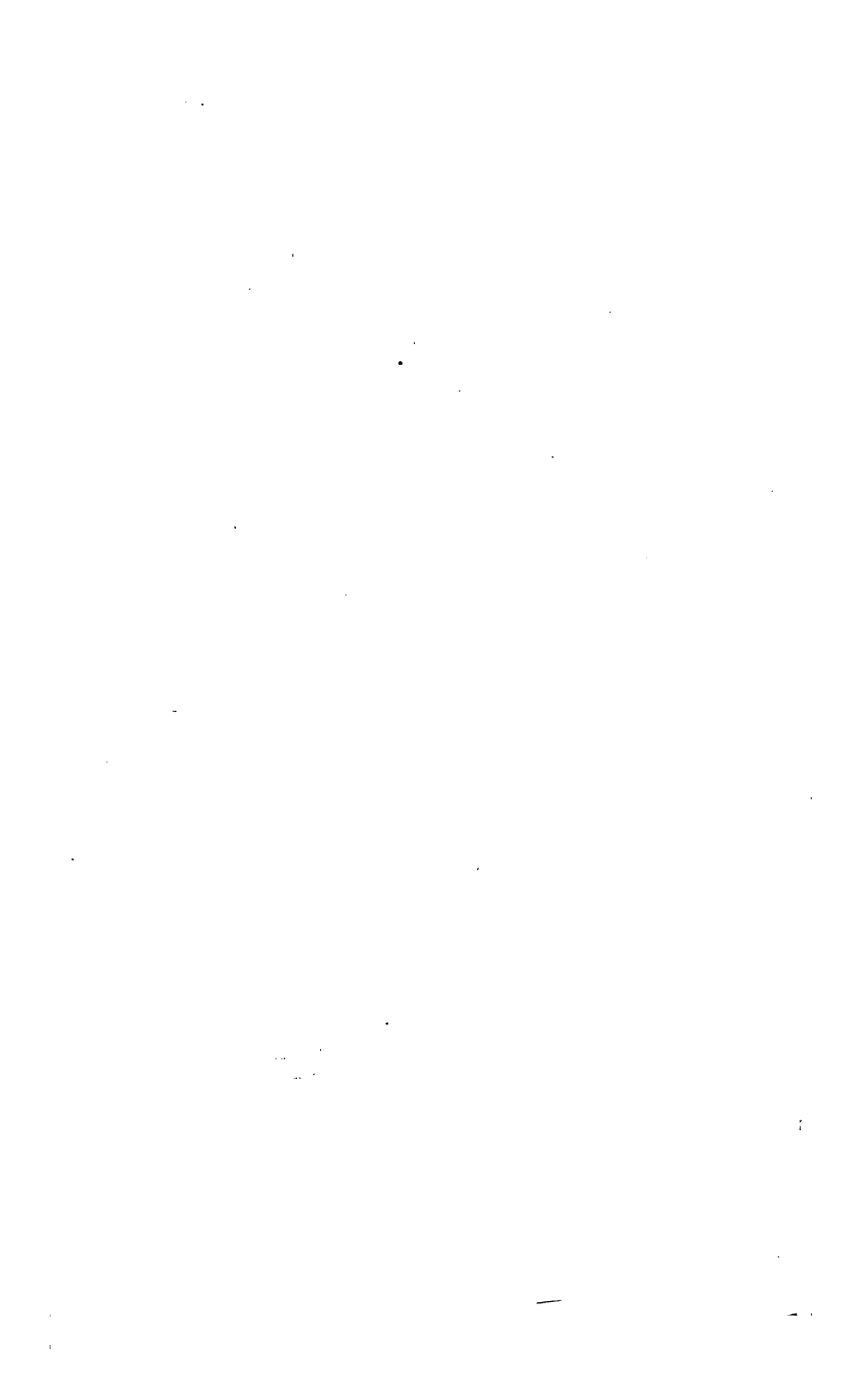
YARMOUTH CHURCH

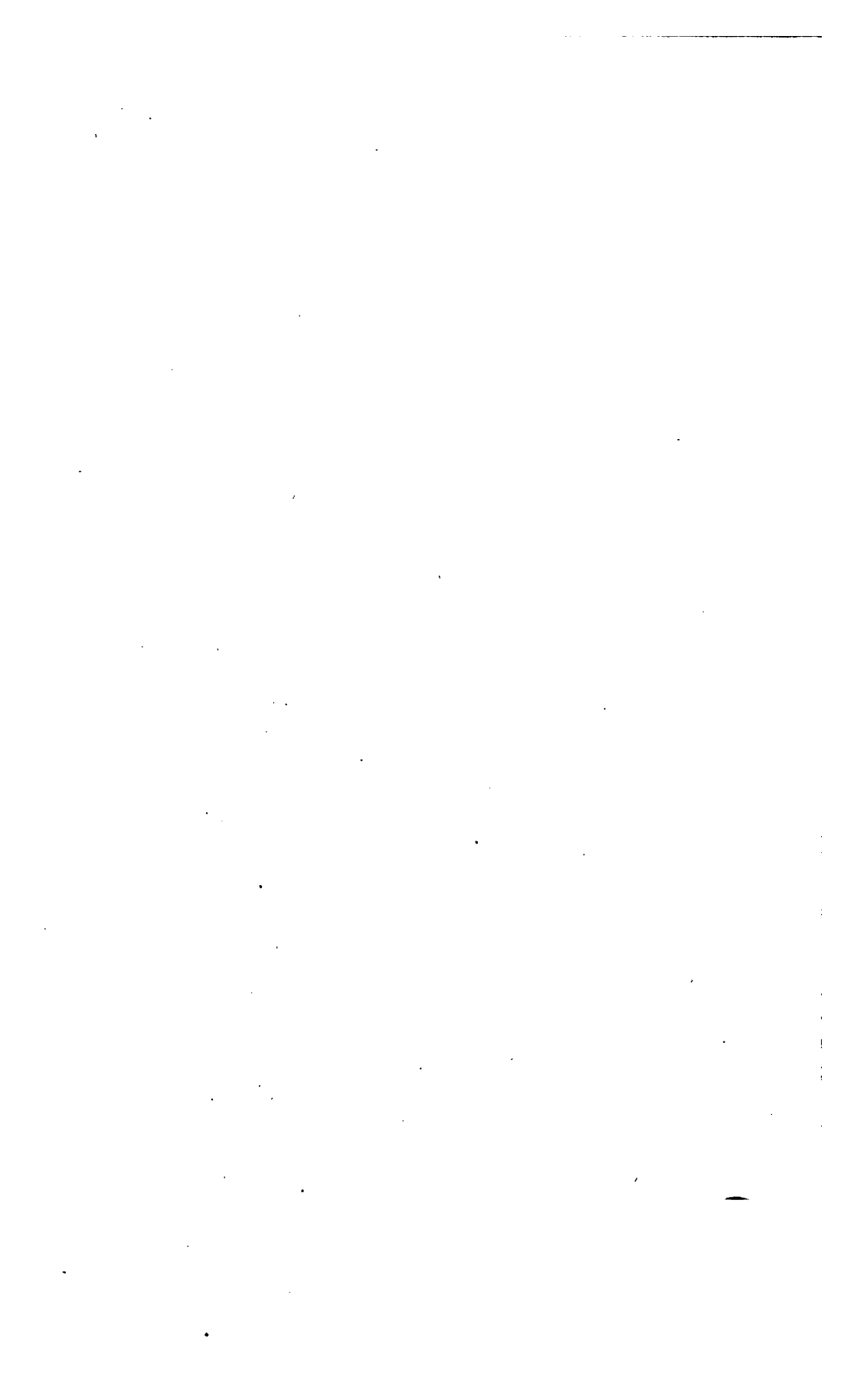
SOUTH WESTON
NORTH DEVON

THE CHURCH WAS BUILT BY THE REV. JOHN WILSON, BISHOP OF EXETER, IN 1840. IT WAS DESIGNED BY E. L. FOX, ARCHT. OF THE CHURCH OF ST. MARY, BATH.

Printed by E. L. Fox

London: E. L. Fox







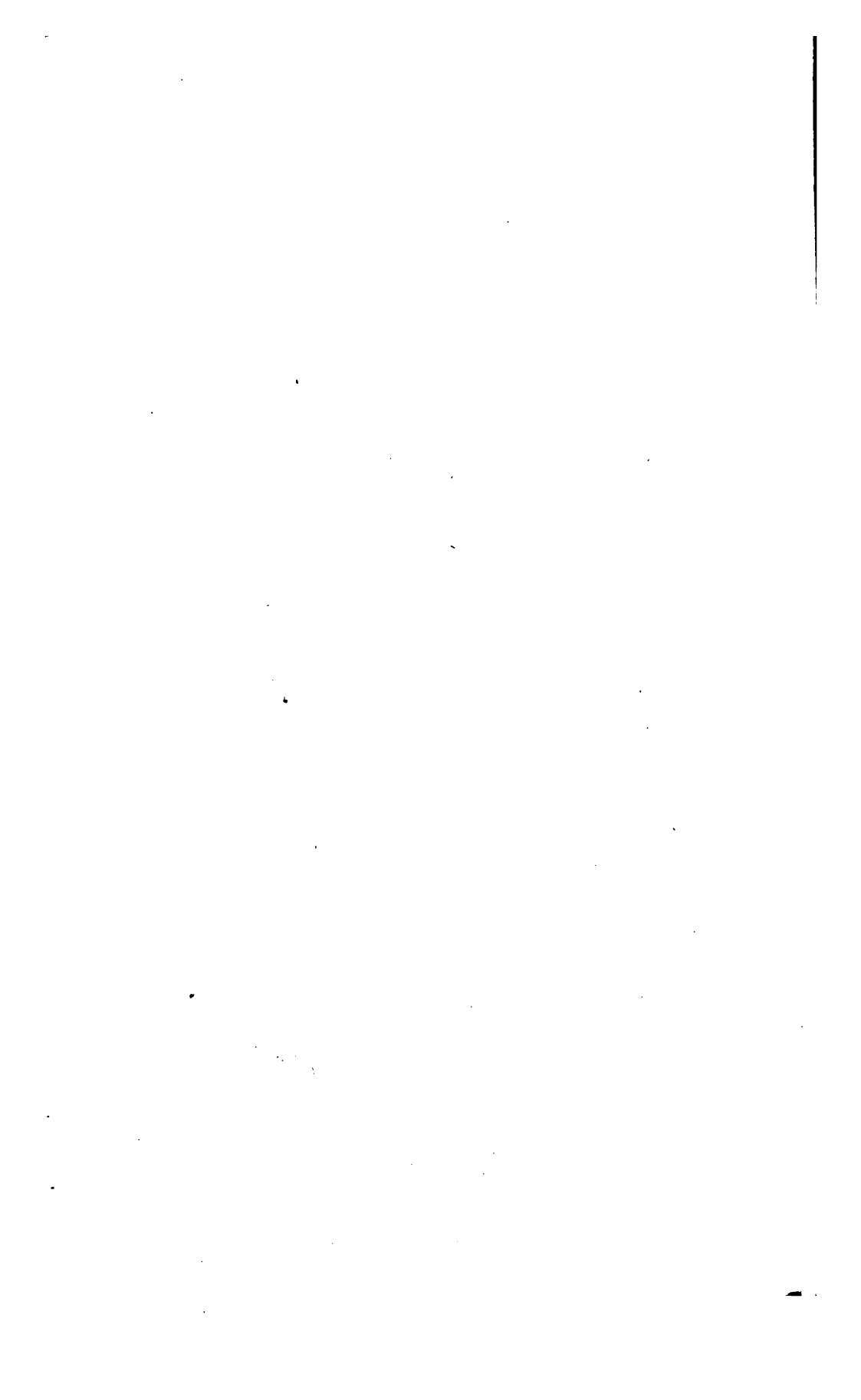
Engraved by H. Lee Knorr

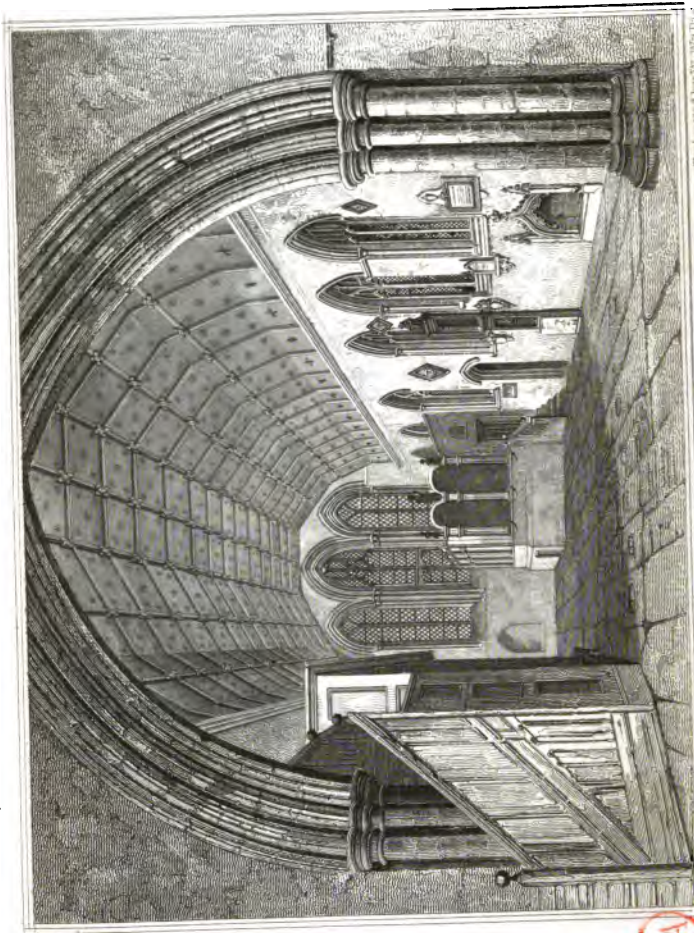
YARMOUTH CHURCH,
VIEW IN THE NEW CHANCEL.

A. C. P. O. L. K.

PL. 3.

London: D. & J. B. Neave, 15, Abchurch Lane, St. Dunstons, E. C. 4. & The Kentish Church, 10, St. Dunstons, E. C. 4.





Drawn by J. Neale.

YARMOUTH CHURCH.
VIEW IN THE OLD CHANCEL LOOKING WEST.
H. C. F. O. L. K.

Engraved by W. Wood.

PL 4

London, Pub. by J. Neale, 15, Pall Mall, W. & H. Colburn, 25, Abchurch Lane, E. C. 4. & J. G. & J. H. Colburn, 25, Abchurch Lane, E. C. 4.

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St. Nicholas Church,

GREAT YARMOUTH, NORFOLK;

PERPETUAL CURATE,

THE REV. RICHARD TURNER, B. D.

THE ancient town of Great Yarmouth, which derives its name from its situation at the mouth of the River Yare, and containing at present a population of upwards of 18,000 persons, forms only one parish; the Church, one of the largest in the kingdom. The original foundation of the Church is attributed to Herbert de Losinga, the first Bishop of Norwich, in the reign of William Rufus, who appropriated it to the Prior and Monks of the Holy Trinity, at Norwich, who had formerly a cell here. It is a perpetual curacy, with the appropriation of great and small tithes, and at the dissolution the patronage devolved to the Dean and Chapter of Norwich, with whom it now remains.

There is no part of the present building that can be assigned to the early period of Bishop Herbert, in whose time the circular arch and massive shafts shewed the remote connexion of the Norman architecture with the works of the Romans, but the most ancient parts of this Church may be readily assigned to the year 1250, the 35th of Henry III., when the structure is recorded to have been greatly enlarged, and was at that time most probably rebuilt, as in the following year it was dedicated to St. Nicholas, a personage held in the greatest repute by mariners, from the circumstance of his prayers having preserved the ship, in which he sailed to the Holy Land, from a storm that threatened its destruction. The noble and interesting edifice is situated near the north entrance of the town, by the Norwich road; and although it has undergone many injudicious repairs, when considered in regard to its appearance and external effect, it still retains the characteristic features of the architecture of the reign of Henry III. The building comprises, in its plan, a nave and two aisles, which latter are larger in regard to height and breadth than the body, but do not extend so far eastward; the greatest length of the Church, from east to west, is two hundred and thirty feet, and the breadth, including the aisles, is one hundred and eight feet.

Plate I. represents the South-west View of the Church, with the South-east Porch, and Transept. At the west end are four buttresses, or octangular towers, those at the extremity, ornamented at the upper part with a trefoil-headed panel upon each face, and rise into plain pinnacles, surmounted by a small cross. The western Windows are not

ST. NICHOLAS CHURCH, GREAT YARMOUTH, NORFOLK.

regular in form, or has their tracery been very carefully preserved; otherwise, from its extent, this front would have a striking appearance. A very great detriment to it, is the accumulation of earth in the church-yard, the threshold of the door being now about six feet below the surface.

The principal entrance to the Church, is by the south-east door, beneath the large window of the cross aisle, or transept. The extreme angles of this transept are supported, like those at the west end, by graduated buttresses, terminating in towers and pinnacles, between them is a handsome window, divided by mullions into compartments, which in the upper part are multiplied and diversified in their form. The three windows on the south side of the Church, which are shewn in Plates 1 and 2, are various in their tracery, without being uniform in their appearance; the centre is the most ornamented; they were formerly filled with painted glass, of which not a vestige now remains. At the intersection of the transepts with the nave, rises the Tower, which is now embattled, but was originally decorated with pinnacles; it demands attention as the oldest part of the present structure; it is surmounted by a spire, erected in the year 1807, useful and conspicuous as a sea-mark. The height of the old spire was 186 feet, somewhat higher than the present, and was of wood, covered with lead, which having been injured from the shrinking of the timber, or from the effect of lightning in 1688, was crooked in its appearance, and was at length taken down in the year 1803; and after a survey by William Wilkins, Esq. of Cambridge, the tower was repaired and the spire rebuilt; that and the ball are now covered with copper tinned. The Tower contains a peal of ten bells, esteemed exceedingly harmonious. From the top of the Tower is a very fine panoramic view of the busy town and its beautiful environs. Here are seen the mazy windings of the Rivers Waveney and Yare; together with the the Bure, or North River; swelling into an immense lake, the Braydon Water; and turning towards the ocean, the eye commands a vast extent of beach, with the Jetty, Nelson's Column, and numerous vessels pursuing their course from the northern ports to London, or lying at anchor in the roads.

A very considerable sum was expended upon a general repair of the Church, under an act of parliament passed for that purpose, 9th of June, 1806, when the south side and west end were restored, under the direction of trustees, the principal of whom was Sir Edmund Knowles Escon, Bart.

Plate II. is a view of the Choir, or Preaching Place, looking east, and taken below the Organ Gallery. That part of the Church which extends to the west of the Tower forms, with the Aisles on each side, a spacious Choir, having an appearance of much grandeur.

The Ceiling is ancient, and panelled in compartments, at the intersections

ST. NICHOLAS CHURCH, GREAT YARMOUTH, NORFOLK.

of which are bosses, containing coats of arms, and various emblems and devices, carved. The whole has been painted to represent dark marble veined with white; and although tolerably executed, is a very injudicious coloring for what should always appear light and airy. Would it not have been much better to have adhered to the ancient design, which is still to be seen in the roof of the north aisle, where the small moulded ribs and bosses are painted a light color, and the panels studded with gilded cinquefoils, radiated like stars.

The Pulpit is at the south-west end of the choir, and adjoining to it, on the same level, is the Vicar's Pew, inclosed with a screen, and ascended by a staircase from the cross aisle; the whole is of singular construction, and is undoubtedly of the age of Elizabeth, or James I.

The Reading-desk and Clerk's Pew are opposite to the Pulpit, on the north-west. The Communion-table being apart from the Choir, every part of divine service is read here.

On the south side is the Alderman's Gallery, at the west end of which, near the Pulpit, is the seat of the Mayor, under a canopy supported by four fluted columns, ornamented with gilding, &c., over it the royal arms. The access to this seat is through the Gallery, over which, between the windows on the south wall, are the armorial ensigns of Sir William Paston, Knt., 1633, *Argent, six fleurs de lis azure, and a chief indented or*, with supporters and crest; under which is this inscription:

His arms stand here, whose workes of charity shall speake his praise, though
he in dust doth ly.

Mongst many mere good deedes w^{ch} he hath done,
Yarmouth doth 'knowledge this for to be one,
That he gave to their pore a pound a yeere,
For ever to continue, as it doth appeare.

Sir W. Paston gave out of the Rectory of Caistor eight pounds per annum, to be disposed of by the Bailiffs of the Poor for ever. At the west end of the Gallery is the arms of Sir Samuel Tryon, Knt., 1615, *azure, a fess crenelle between six estoiles, argent*, inscribed,

Sir Samuel Tryon's arms are plac'd here,
A kind well-wisher to our Yarmouth Peere.

IN MEMORIAM BENEFactorIS MUNIFICI.

Between these painted coats, and about the centre of the Gallery, is a marble tablet, bearing the arms of the town: "Erected by the Corporation, as a tribute of gratitude to the memory of Edward Warnes, Ck., Rector of Lamas, with Great and Little Hautboys, for his liberal donation of an estate at Thrigby to the Corporation, for the use of the poor of this town for ever. He departed this life the 27th of December, 1700, aged 87 years, and lies interred in the Church at Thrigby."

On the north side of the Choir is another Gallery, erected by Mr. John Fuller, and Rachael, his wife, in 1705, at the expense of 130*l.*, for the benefit of the Fishermen's Hospital in this town, when two pillars

ST. NICHOLAS CHURCH, GREAT YARMOUTH, NORFOLK.

of the nave were actually removed to admit light to this Gallery, which in itself disfigures the appearance of the Church considerably.

The Organ, at the west end of this Church, is said to exceed in excellence of tone and power every instrument of the kind in Europe, except that at Haerlem. It was originally erected in 1733, but was repaired by England in 1812, and consists of three parts, viz. the Great Organ, the Choir Organ, and the Swell, together with two octaves of pedal pipes. It stands in a Gallery, supported by four Doric columns.

At the north-west end of the middle aisle is the Font, raised upon three steps; it is octangular, and is covered by an ornamented pyramidal wooden top, painted and gilt.

Plate III. represents the spacious east end of the Church, called the New Chancel; the view is taken from the south-west, and shews the large south-east window. Over the Communion-table is painted the Decalogue, the Lord's Prayer, and Creed; the whole inclosed by a wooden balustrade. This part of the Church measures in extent from east to west 57 feet, and 108 feet from north to south; but is only used at the time of administering the sacrament, and for the celebration of marriage.

Before the Reformation, this Church, like most others in the kingdom, had its Holy Rood, or Crucifix, with the figures of Mary and John. Swinden's account of this, in his History of Yarmouth, is curious and interesting to the admirers of Church antiquities. "In the east end of the middle aisle stands the Communion Table, where formerly stood the Great, or High Altar, and over it a loft or perch, called *the Rood Loft*, erected by Robert de Haddesco, Prior of St. Olave's, in 1370, and ornamented with curious decorations and devices at his own cost and charges. It is called 'Opus pretiosum circa magnum altare,' and by means of illumination with lamps and candles, the whole appeared exceeding splendid and solemn. These lights before the altars, in ancient times, were, with great care and expense, constantly maintained, and had always a custos or warden appointed to superintend them; and so zealous were the ancients to maintain these lights, that very few wills were made wherein some legacy was not given to this illumination."

Between the High Altar, and the east wall, was formerly a space of about nine feet, which was used as a vestry in later times; it was afterwards converted to a Charnel-house, but in the year 1783, the east wall was removed, and a window substituted, immediately at the back of the Communion Table. The two pointed windows on each side this part of the Chancel, are amongst the oldest portions of the building, and are evidently of the æra of Henry III.

"The Prior of St. Olave, besides what is before mentioned, built, in the east end of this Church, a neat Chapel, and dedicated it to the Lady of Arneburgh, which was standing in 1545, and on the north side thereof

ST. NICHOLAS CHURCH, GREAT YARMOUTH, NORFOLK.

was erected a fine Organ, and to the west of it, the Choir, furnished with eight priests, who were sent from Norwich, and resided here under the Prior, and composed a Choir till the Dissolution. So numerous were the Chapels in this Church, in the reign of Edward III., that, though the building is spacious, it was thought advantageous to erect a new edifice at the west end, which was called the new work, and intended as an additional aisle to the Church; but by reason of the great plague in 1349, when no less than 7,052 persons died in this town, it was never completed. Each of these Chapels had an Image, Altar, Light, &c., which were chiefly supported by a company called a Guild, who had land, tenements, money, goods, plate, and other utensils belonging to them, and were all dissolved, except the Merchant's Guild, the 37th Henry VIII."—*Swinden*.

At the dissolution of religious houses, when an inventory of the ornaments belonging to this church was taken, amongst other things are mentioned eleven tunicles, the gift of Sir John Fastolfe, Knt.; a silver temple, weighing 168 oz.; and some of the oil of St. Nicholas; a sacred relic, the gift of one of the priors.

In this part of the Church, called the New Chancel, on the north-east, behind the seats, which are continued round the greater part, is a triple niche and piscina, and on the north side a very curious doorway, consisting of a flat Tudor arch, with a moulding all around, enriched with quatrefoils and shields alternately. In the spandrils are an angel censuring, upon one side, and a priest kneeling before a cross, which is radiated, on the other. Over the centre of the arch is a sculptured shield charged with a chevron nebule between three demy seals, and surmounted by a helmet and mantling, but the crest is broken off.

Here are many handsome modern mural monuments of marble, with inscriptions dictated apparently by filial piety, and a proper regard to the memory of deceased relatives; but all the monumental brasses, by an order of assembly in 1551, were torn from the marbles in which they were bedded, and were delivered to the Bailiffs of the town for the purpose of casting them into weights and measures for the use of the inhabitants; an act of spoliation which we are really grieved to record. The oldest monumental inscription now in the Church is dated 1620.

Plate IV. is a view of the North Aisle, or Old Chancel, as it is called, from the east end near the base of the Tower. At the time this Church was under the Prior of Norwich, it appears from Swinden's History of Yarmouth, that three Parish Chaplains and one Deacon usually officiated here, and were supported by the Priory at Norwich; for in the reign of Henry VI. twenty shillings were paid by the Prior to the town as a compensation for the temporary want of a Parish Chaplain and a Deacon.

This part of the Church was formerly open to the Choir, but about forty years since the screen at the back of Fuller's Gallery, to which

ST. NICHOLAS CHURCH, GREAT YARMOUTH, NORFOLK.

the stairs, seen on the left of the View, Plate 4, lead, was erected for the greater accommodation of the congregation, and this aisle is at present disused, except as a place of sepulture. In the wall on the north side, near the east end, is a very handsome arched monument of free-stone, ornamented with crockets and pinnacles, apparently about the age of Edward III. Within this arch is a slab of Purbeck marble, of much older date: it is of taper form, and is sculptured with a cross of eight points, each terminating in a trefoil, and is undoubtedly the memorial of some former chaplain.

Against this wall is a small tablet to the memory of Henry Swinden, the historian of this town, who died 11th January, 1772, *æt.* 55, erected by John Ives, F.S.A.; there are also three mural monuments to the family of England, arms, *gules, three lions passant, or*, and others to those of Symonds, arms, *sable, a dolphin embowed, argent*, and of Preston, a family which still flourishes in the town, arms, *ermine, on a chief indented sable, three crescents, or*. At the west end of this Aisle or Chancel, is a fine window of three divisions, and a Chamber Vestry, the large tablets on the outside contain lists of benefactions to the Charity-school, and are surmounted by a figure of Charity, and a boy and girl. Over the entrance is a square stone, with the arms of the town, Anno Domini, 1650.

THOMAS FELISTEAD,

* * * *

BAYLIES.

HENRY MOULTON,

RICHARD BETTS,

CHURCHWARDENS.

The other name was that of William Burton, which was ordered to be erased at the Restoration.

In this Vestry is a collection of about two hundred ancient volumes, and a very curious and singular Library-table, or Reading-desk, containing six shelves, which revolve upon an axis, and, by a mechanical construction, preserve their level, presenting alternately the various volumes for consultation with the greatest ease.

At the east end, against the wall of the transept, is a marble monument to Sir William Gooch, Bart., who died 17th December, 1751. Arms, *party per pale, argent and sable, a chevron between three talbots passant, counterchanged, on a chief gules, three leopards' heads, or*. Crest, *a talbot passant, per pale, argent and sable*. Motto, *Fide et virtute*.

The principal entrance to the Church-yard, which contains about six acres, is by a handsome iron Gateway, at the end of an avenue of limes leading from the Market-place; but on the west side is a very curious mutilated brick Gateway, of the time of Charles I., which deserves to be restored to its pristine form. On the north and east sides of the Church-yard are the remains of the old town walls.





Engraved by W. Wallis.

PL. I.

BULWICK CHURCH,
NEATHAM, TUNSHIRE.

Drawn by J. F. Neale.

London, 1841. Printed by J. D. Neale, 15, Abchurch Lane, London. Sold by J. D. Neale, 15, Abchurch Lane, London.

St. Nicholas' Church,

BULWICK, NORTHAMPTONSHIRE;

RECTOR,

REV. JOHN THOMAS TRYON.

BULWICK, or, as it was sometimes spelt Bolewyke, is in the Hundred of Corby, ten miles from Stamford, on the road to Kettering, and is situated in Weldon Deanery. The Church, of which we present a south view, is a very fine specimen of that peculiarity in architecture for which this county is one of the most celebrated in the kingdom. The Tower and stone Spire are models of their kind; simply elegant in their general appearance, they combine the most just proportions with a tasteful distribution of ornament. Four plain graduated buttresses at the angles support the Tower; its basement, fourteen feet by ten, as high as the body of the Church, is plain; but the lofty story which rises above, is ornamented on each face with two united, and very elegantly proportioned pointed windows, filled with tracery in the upper part, and divided by a transom in the middle; above, is a rich band or fascia filled with quatrefoils, &c., and grotesque heads, forming water-spouts at the angles; the Tower is finished with an embattled parapet. The Spire, of stone, which rises to a considerable height, is octagonal, pierced with two tier of tabernacled openings, on alternate sides, and is terminated by a vane; the Church standing on an eminence above the village, the spire is a most pleasing object for many miles. The structure consists of a body, north and south aisles, and a chancel; its total length is ninety feet six inches; breadth, including the aisles, forty-nine feet six inches. The entrance is by a porch on the south side; the body of the Church is divided from the chancel by a screen, and, on the south side the altar, is the triple sedilia of stone, and a piscina. Bridges, in his history of this county, mentions the following memorials; but, from alterations, during the various repairs the Church has undergone, some of them no longer exist. In the chancel is a stone to the memory of the Rev. John Nobles, who had been Rector of this parish forty-two years, ob. 1692, æt. 69, and, on the east wall, a tablet to the Rev. Charles Nettleton, twenty-six years Rector of the parish, ob. 1719, æt. 57; there is also now remaining another stone in the north wall of the Chancel to the

ST. NICHOLAS' CHURCH, BULWICK, NORTHAMPTONSHIRE.

memory of the Rev. Francis Jackson, who was forty-nine years Rector of this parish, ob. 1770, æt. 75.

Near the screen, in the body of the Church, is a brass, with this inscription :

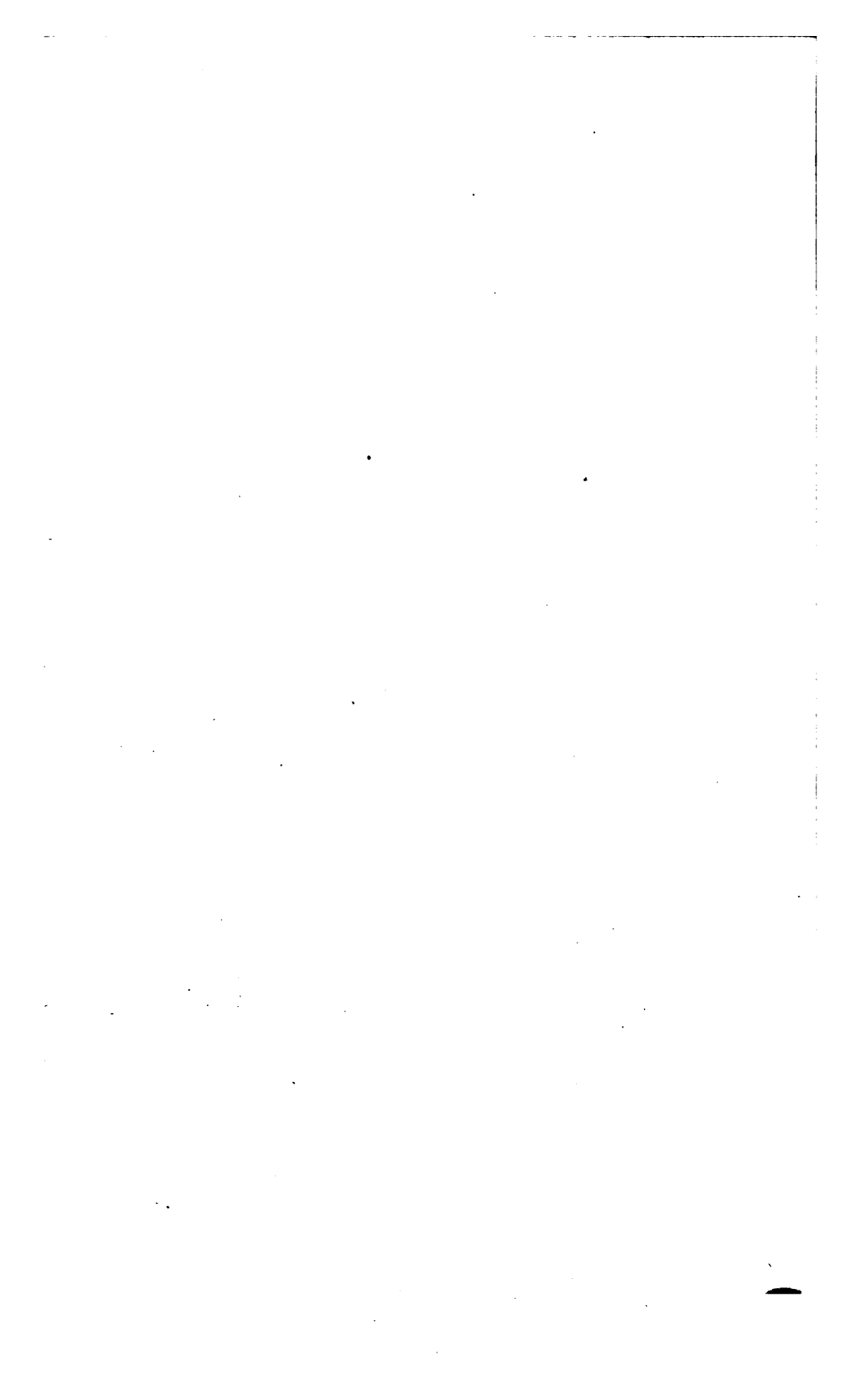
“ Hic jacent Will'mus Etgus et Margareta uxor ejus qui quidem Will'm — XIX° — die mensis Ap'lis A'no D'ni Mill'mo cccc. LXXXII. quor' a'abus propi. — ”

Against the south wall, a mural monument, with the figures of an elderly man and woman kneeling on opposite sides of a *prie dieu* inscribed below, *nobis vita solus Christus est*; beneath the figures are represented six children, Elizabetha, Johannes, Gulielmus, Ricardus, Carolus, and Josias. Arms, *vert, a fleur de lis, argent*. Crest, *a goat's head proper*. Above the figures this inscription, “ Hic jacet Henricus Fowkes Miles uxorque ejus fidissima domina Jana, Roberti Denys Equitis de Brickton, comitatu Devon, filia, adjacet tumulata quæ postquam a prædicto conjuge cum unica gnata undecim filios peperit una cum decimo tertio, Augusti 23, anno domini, 1609, in partu obiit, itidem Henricus Miles letho solvit debitum die — anno Domini — .” On a board against the south-west pillar, “ John Brown, confectioner, citizen and salter, of London, eldest son to William Brown, late of Bulwick town, gave, in the year 1662, when corne was deare, to the poor of this town of Bulwick, being the place of his nativity, the somme of three pounds ten shillings.”

In this parish was formerly a Guild to the honor of St. Anne; by the commissioners' return, the second year of the reign of Edward VI., it was certified to be possessed of a stock money gathered of men's devotions bestowed on lights and drinking in *gange week*, amounting to eight pounds, six shillings, and eight pence.

In the Church-yard here was also founded a chantry to the honor of St. Anne and our Lady, by Geoffry Cappe; Henry, Duke of Lancaster, John of Ghent, and Lord William Zouche, for two priests.

The Church is at present undergoing a repair at the expense of the parish, when new pews, and a new pulpit and reading-desk of oak, are to be erected.





Engraved by G. S. Jones.

Engraved by G. S. Jones.

BEAUFORT CHURCH, NORTHAMPTONSHIRE.

Engraved from a drawing by G. S. Jones, Esq. Architect, Northampton, Surrey.

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**VII., was discovered on the
a pilgrim with a greyhound, &c. This interesting
public view, principally through the praiseworthy exertions of a
able antiquary residing in the town.**

The Church of St. Peter and St. Paul,

KETTERING, NORTHAMPTONSHIRE ;

RECTOR,

THE REV. B. W. FLETCHER.

THE pride and ornament of our Parish Churches are, no doubt, the lofty spires which, it may be observed, are generally found to be more prevalent in the flat than in the hilly counties. Northamptonshire abounds with them, and the example we have here selected may rank with the most elegant. Mr. Dallaway, in his Observations on English Architecture, has justly remarked, "that the more beautiful specimens of a species of architecture exclusively our own, (for upon the Continent the spire is rarely seen,) are extremely simple, and owe their effect to their fine proportions, unbroken by ornamental particles." This observation strikes us particularly with regard to the spires of this county, in which the several openings, surmounted by tabernacled canopies, break the beautiful outline of the principal object, and although they may give a richness of effect, deprive the spire of the chaste simplicity of its original design.

At the west end of this Church, which is dedicated both to Saint Peter and Saint Paul, is the embattled Tower, represented in our plate, three stories in height, graceful in its ornaments, and just in its proportions, having at each angle a small hexangular turret; from hence rises the spire, enriched with crockets, and terminating in a vane; on opposite sides of the spire are the small windows or openings above mentioned. Besides the body of the Church, which is really handsome, and is very generally admired, there is a North and South Aisle, separated from it by remarkably fine pillars, and a Chancel. In some of the windows of the Aisles are still remaining fragments of the painted glass, with which they were formerly filled, consisting chiefly of mutilated portraits of Ecclesiastics, and Saints of the Church.

During the late repairs, it became necessary to clear the walls of the whitewash, when a curious painting, apparently of the period of Henry VII., was discovered on the north wall of the Church. It represents a pilgrim with a greyhound, &c. This interesting relique is preserved to public view, principally through the praiseworthy exertions of a respectable antiquary residing in the town.

KETTERING CHURCH, NORTHAMPTONSHIRE.

On the back of the screen dividing the North Aisle from the Chancel, are figures of a man and four sons, and a woman and four daughters, with this inscription over their heads. *Grate pro a'abus Willielmi Burgis et Johanne Alicie et Elizabeth uxorum ejus et animabus omnium Benefactorum suorum, Amen.* Underneath the figures is inscribed, "Who so redis mi name shal have Godys Blyssing and Our Ladys, and my Wyfis doe sey the same."

Over the North Porch are two sculptured shields, the first bearing, Two keys endorsed in saltier, four cross crosslets fitchée, arms of the Episcopal see of Peterborough. And the second charged with, Two swords in saltier, perhaps the see of London.

In the Church are no Monuments, except a small brass inlaid against the wall, for a member of the family of Sawyer, who endowed an hospital in this town for six poor widows. In the Church-yard are the remains of an ancient Tomb, without any inscription, but which, from an authentic tradition, was erected for the person who built the steeple. Over the Porch door are three handsome niches, beautifully sculptured, in which were formerly statues of St. Peter, St. Paul, and the Founder of the Church, destroyed by the puritans in the time of Oliver Cromwell. Over this Porch is a cell, anciently used by one of the Monks of Peterborough, to the Abbot of which a weekly market was granted for the support of the said Monk.

Since the induction of the Rev. B. W. Fletcher, the present Rector, the Church has been newly pewed, and Galleries have been erected. The Right Honorable Lord Sondes is now the Patron.

The Town of Kettering in Huxloe Hundred, is pleasantly situated on a gentle ascent, above a branch of the River Nen, and contained in the year 1811, seven hundred and thirteen houses, with a population of three thousand two hundred and forty-two persons.





Drawn by J.P. Neale.

Engraved by J. Le Keux.

WITNEY CHURCH.

OXFORDSHIRE.

PL. I.

Printed by Trudge

sculpt. by Geo. M. P. S. ; alt. by J. J. Neale in 1840. Rest. by J. J. Neale. Arch. near Witney, Oxfordshire.

St. Mary's Church,

WITNEY, OXFORDSHIRE.

RECTOR,

THE REV. R. BARNARD.

THE Town of Witney is situated on the River Windrush, in the Deanery of Witney, and in the Hundred of Bampton, at the distance of eleven miles from Oxford, and of about sixty-six from London, in a north-westerly direction.

Alwin, Bishop of Winchester, about the middle of the eleventh century, gave the Manor of Witney, with eight others, to his Cathedral Church. The writers who relate the fiction of his deliverance from the charge of adultery with Queen Emma, the mother of Edward the Confessor, by her walking, unhurt, over nine red-hot plough-shares, affirm that he made the grant in commemoration of that event. In the following century, Witney was given by Henry de Blois, Bishop of Winchester, and brother of King Stephen, to his newly-founded hospital of St. Cross, at Winchester.

The Church is situated at the southern extremity of the High street. It is a large and handsome structure, in the form of a cross, with a square Tower in the centre, having an octangular turret at each angle, and crowned by a lofty Spire, the proportions of which are rather substantial than elegant. The north entrance is by a descent of several steps, through a round-headed doorway, over which is a vacant canopied niche. Similar niches occur in various divisions of the north side. In the spacious and handsome Chancel is the ancient Piscina, together with some remains of the stone recesses used by the priest and deacons during the celebration of mass. Here also is the burying-place of the Freind family; and, on a grave-stone of black marble, an engraved brass of a man in a gown, to the memory of Richard Ayshcombe, of Lyford, who died on the 12th of June, 1606, aged 65. In a recess at the end of the north transept are two recumbent effigies in stone, without inscription, and much defaced by age. At the north-western angle of the Church is a Chapel, which is the burying-place of the Wenman family. Its wooden roof is indifferently painted in resemblance of clouds, red, white, and blue, abundantly interspersed with gilt stars. The following particulars of the monuments in this Chapel, as they existed in June, 1600, are derived from some church-notes, preserved in the Harleian Library, in the British Museum, which are printed in vol. i. of the Topo-

WITNEY CHURCH.

grapher; and the earliest inscription now remaining is that of Sir Francis Wenman.

"In a Chapell, at the lower end of the north ile, under an arch in the wall, an ancient proportion of a woman in stone, at her feet a dog."

At the east end of this Chapell, an ornamented oval tablet, to the memory of Mary, wife of Francis Wenman, of Caswell, Esq., and daughter of Thomas Lord Wenman, of Thame Park, who died Nov. 13, 1657. On a large gravestone of black marble, raised a little from the ground, this inscription:

"In hope of a joyfull resurrection here lyeth the body of Sir Francis Wenman, Kt. who married Anne, the daughter of Samuel Sandys, Kt. by whome he left issue Samuel, Francis, and Anne, and deceased June 26, A°. Dni. 1640, aged 40 years:"

with several coats of arms; among them *Wenman*, impaling a fesse dauncetée, between three crosses fitchée, *Sandys*. "Over it upon the wall his sword, with helmet and spurs, with banners of the arms of *Wenman* and quarterings."

A brass figure of a man in a winding sheet, with this inscription:

"Pray for the soule of Wm. Wenman, the which departed out of this life the xxx. day of August, in the year of our Lord M^oVCXXI, on whose soule Jhesu have mercy:"

At each corner a scroll, with "Jhū mercy, Lady help."

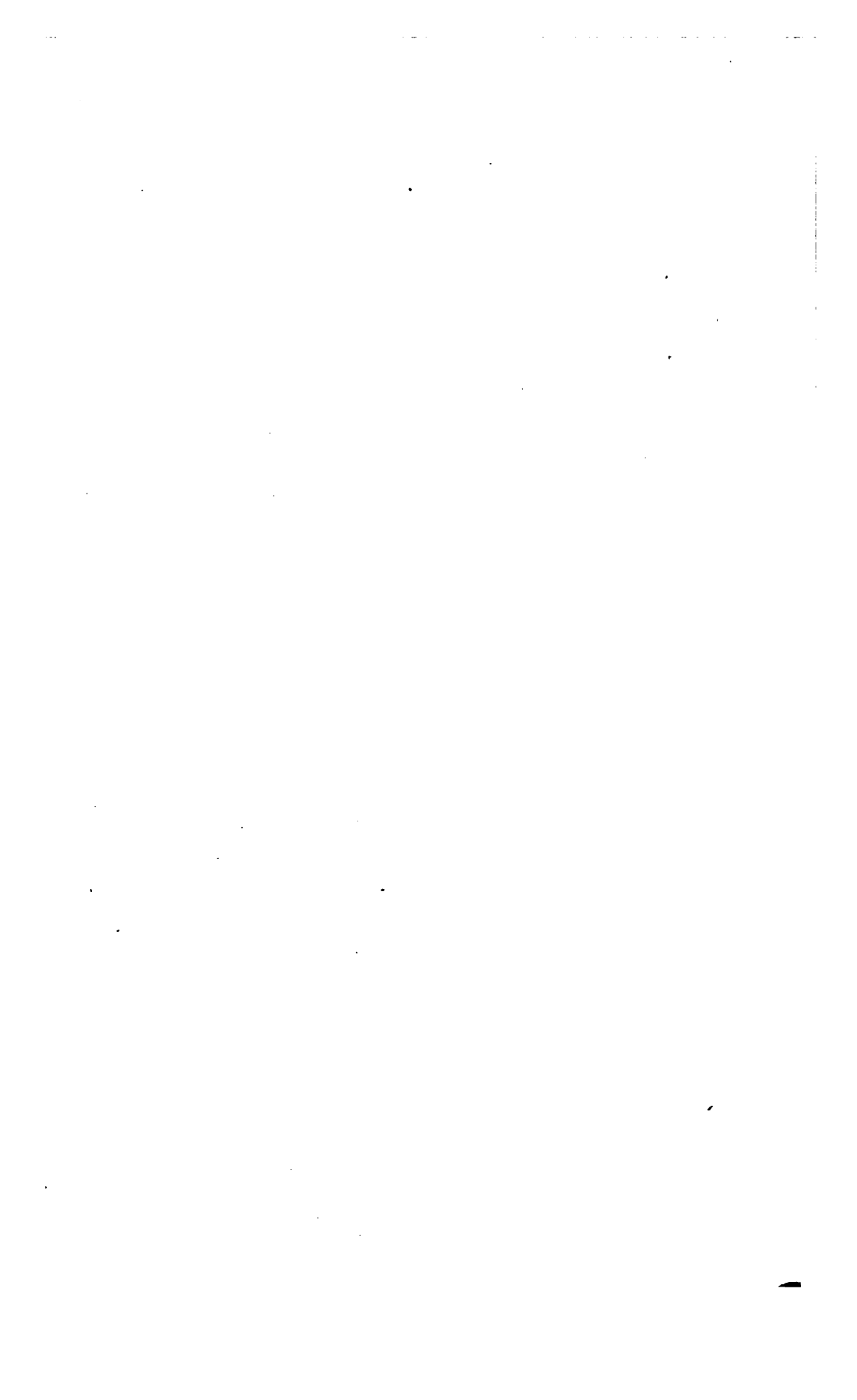
At the south side of the Chapell, a raised monument of grey marble, with brass figures of a man and his two wives, and their children, five girls and three boys. Over the man's head a scroll, bearing "*Sca Trinitas unus deus miserere nobis;*" round the verge the following inscription:

"Of your charity pray for the soulys of Richard Wenman, Anne and Christian his wives, whiche Christian deceased the xi. day of April in the year of our Lord God M^oCC^oCC. and the said Anne deceased the day of in the year of our Lord God M^o. on whose soules, &c.

Man in what state that ever thou bee,
Timor Mortis should trouble thee."

The living consists of a Rectory and Vicarage; the former valued, in the King's books, at 47l. 9s. 4½d., the latter at 9l. 12s. 6d.: they were united, in the ninth year of Charles I., into one benefice, by the name of the Rectory of Witney; but all dues and fees are reserved as if they were still separate. The Bishop of Winchester is the patron.

Dr. Thomas Jackson, a celebrated Arminian divine, and the ornament of the University of Oxford in his time, was appointed Vicar of Witney in 1638, through the interest of Archbishop Laud; being at the same time made Prebendary of Winchester and Dean of Peterborough, and having before been elected President of Corpus Christi College. "He was a person," says Anthony à Wood, in his *Athenæ Oxonienses*, "furnished with all learned languages, arts, and sciences, especially metaphysics, which he looked upon as a necessary hand-maid to divinity."





Engraved by De la Rue

LOWESTOFT CHURCH.

CHOIR EAST VIEW
SUFFOLK.

Drawn by F. Gale.

Printed and Published by De la Rue, 15, Abchurch Lane, London, E.C. 4.

THE HISTORY OF THE
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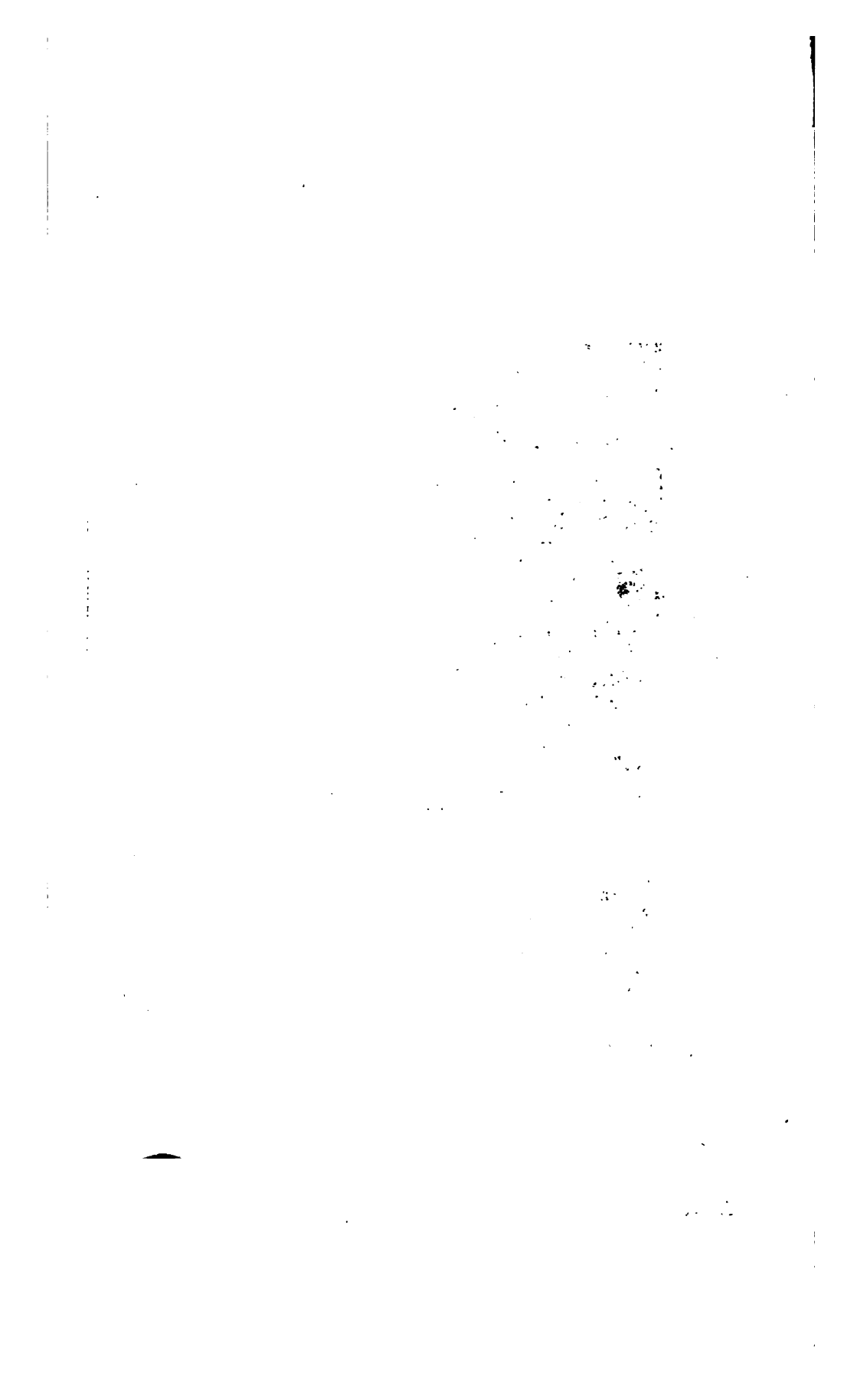
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St. Margaret's Church,
LOWESTOFFE, SUFFOLK;

VICAR,

REV. RICHARD LOCKWOOD.

LOWESTOFFE is situated on the most eastern point of land in England, upon an eminence, commanding an extensive prospect of the German Ocean, and when beheld from the sea has the noblest and most beautiful appearance of any place on the coast, between Newcastle and London.

The Church, built of flint and stone, stands about half a mile west of the town, at a secure distance from the incursion of the sea; the present edifice is supposed to have been erected prior to 1365, and is kept in repair by lands belonging to it, consisting of above 90 acres, together with several tenements, which are let by auction, in the presence of the Minister and Churchwardens, every seven years. The whole building, from west to east, is 182 feet long, 47 wide, and 43 feet high. The height of the Tower, including the Spire, which is 50 feet, is 120 feet.

The View selected for the illustration of this edifice is taken from the south-east. The series of windows on the south are divided by mullions, which form in the upper parts delicate tracery; the east window is also admired for the handsome distribution of trefoil-headed arches, of which the lights are composed. And the buttresses are faced with architectural ornaments of flint and stone, curiously fabricated, in a method peculiar to this county and Norfolk.

A Porch, on the south side, forms the principal entrance to the Church; over it is a room, called the Maids' Chamber, after a tradition that two maiden sisters retired to it, for the purpose of religious seclusion. It is farther reported, that these sisters, whose names were Elizabeth and Katharine, caused two wells, between the Church and the Town, to be dug at their own expense, for the benefit of the inhabitants, and that the name of Basket Wells is a corruption of Bess and Kate.

On the ceiling of the Porch is a carved Boss, representing the Trinity, also two shields, charged with the emblems of the Redemption.

The Nave, or Body of the Church, is separated from the side Aisles by lofty handsome pillars, and receives additional light from a clerestory admitting eight windows on each side. At the entrance of the Chancel was formerly a Rood-loft, the ascent to which was discovered a few years since by the accidental falling of some stones from one of the buttresses on the south side of the Nave.

ST. MARGARET'S CHURCH, LOWESTOFFE.

The Chancel is remarkably elegant, no expense having been spared in restoring it to its pristine beauty. The East Window was painted and presented to the Church by Mr. Robert Allen of this town. Beneath a large marble slab, in the middle of the floor, is interred Thomas Scroope, Bishop of Dromore, in Ireland, and Vicar of this parish, who died here January 15, 1491. The bishop was descended from the noble family of Scroope, and was otherwise named Bradley, from the place of his birth, he was instituted to this Vicarage in 1478, and died at the age of very little less than 100 years. The brass, which was intended to perpetuate his resemblance, is nearly all destroyed and taken away.

In the Chancel is also interred the Hon. James Howard, youngest son of Thomas, Earl of Berkshire, who died *æt.* 23, on the 7th of June, 1665; of the wounds he received the preceding day in the sea-fight with the Dutch off this town.

On the first step of the Chancel, on a white marble stone, is an inscription for the Rev. John Tanner, fifty-one years vicar of Lowestoffe, and brother of Dr. Thomas Tanner, bishop of St. Asaph, author of the "Notitia Monastica;" he died 22d Dec. 1769, *æt.* 75. The Chancel was repaired, and the Nave of the Church was paved by him. The Organ was set up in 1778.

At the west end of the Nave is a lofty narrow arch, supposed to have been originally used as the Penitent's Porch, agreeably to the custom of the ancient church. The Font is particularly curious, but has been much defaced; several figures of saints, with which it had been adorned, were damaged, under an ordinance of the Long Parliament, in 1644. There is an ascent of three steps to it, the uppermost of which formerly bore an inscription, but it is now illegible. In the south Aisle are Monuments to Thomas Annot, who founded the Grammar School here in 1570; to Rear Admiral Usher, ob. 1689; John, his eldest son, ob. 1665; to Robert his second son, ob. 1699, *æt.* 50; Admiral Sir John Ashby, who was engaged in the battles at Bantry Bay, Beachy Head, in 1689; and Cape la Hogue, in 1692, he died 12th July, 1693; another of his nephew, Vice Admiral James Mighells, who died 21st March, 1733, *æt.* 69; and a memorial of Captain Thomas Arnold, who died 31st Aug. 1737, *æt.* 53.

In the Churchyard is interred the remains of the Rev. Robert Potter, A. M. Vicar of Lowestoffe and Kessingland, and also a Prebendary of Norwich, who died the 8th of August, 1604, *æt.* 83. The literary world is indebted to him for the best poetical versions of *Æschylus*, published in 1777, *Æuripides* in 1781, and of *Sophocles* in 1783. A plain table monument to his memory is placed against the north wall of the Chancel. There is also in the Churchyard a handsome pyramidal Monument to the memory of John Barker, Esq., one of the elder Brethren of the Trinity House, who was a great benefactor to this his native town; he died Nov. 1, 1787, *æt.* 80, and was here interred with great funeral pomp.





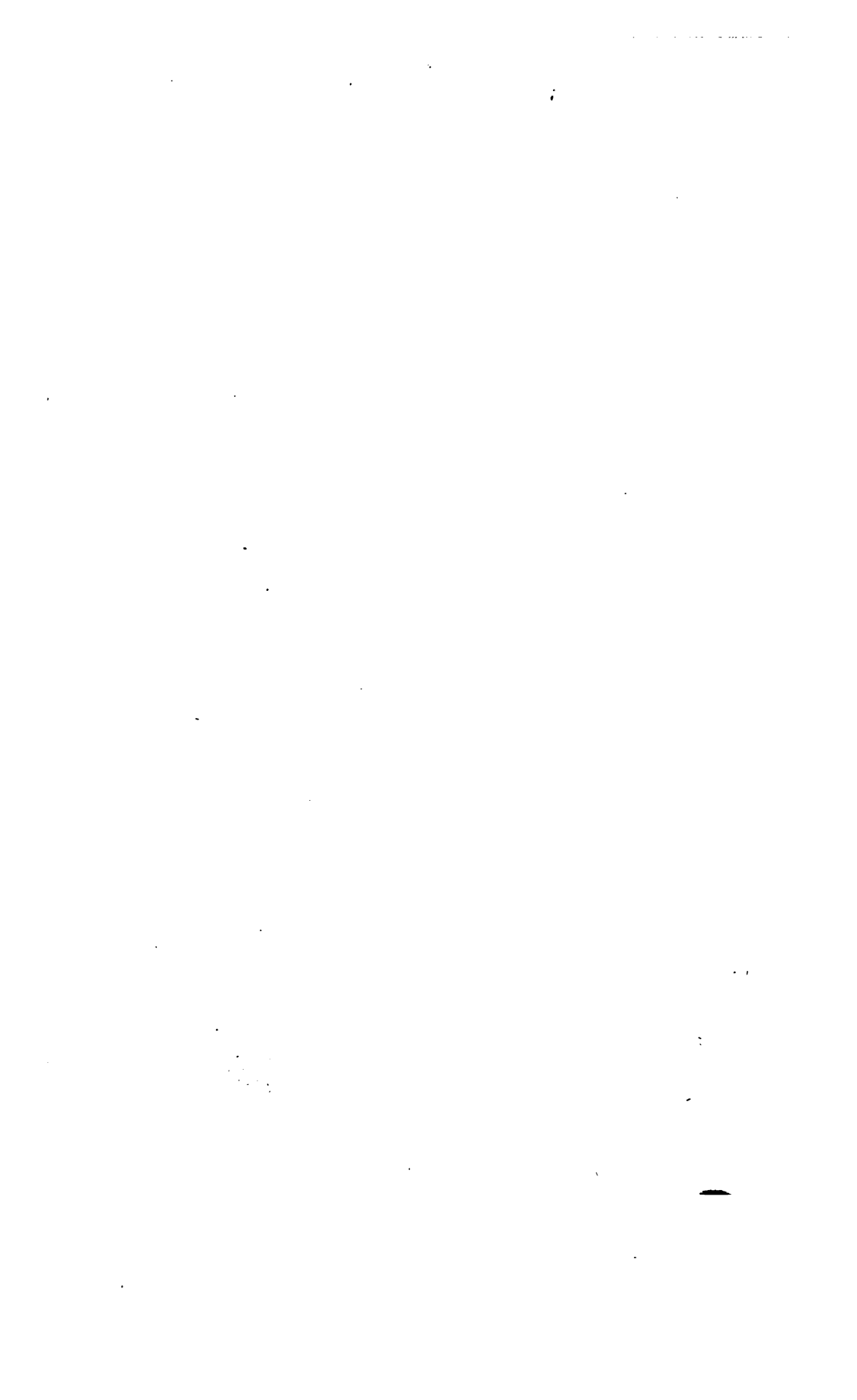
Engraved by J. H. B. del.

CROWN CHURCH,
SURREY.

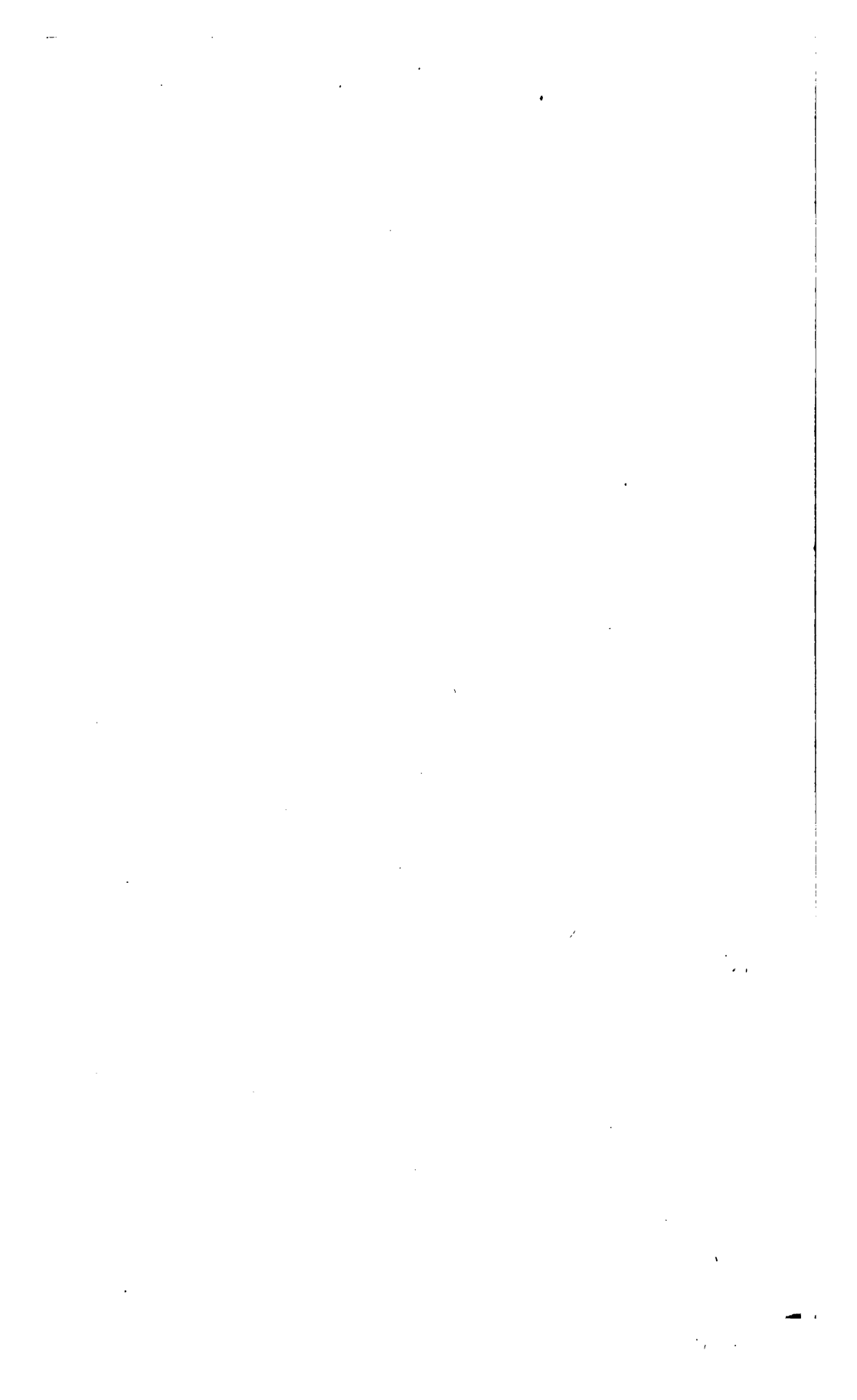
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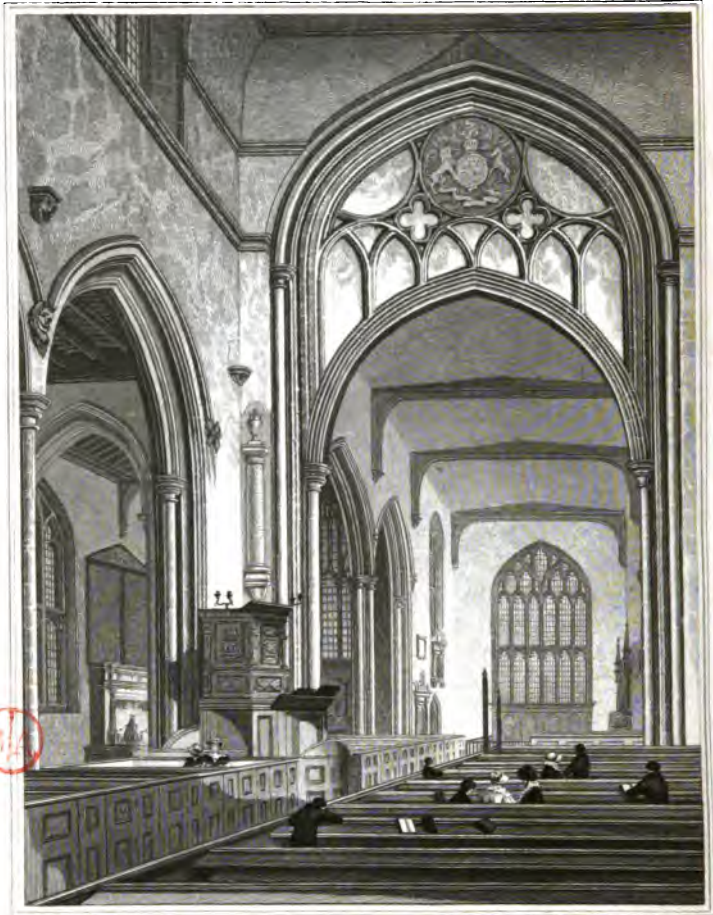
Lond. m. Pub. Dec. 1. 1800. By A. F. Noale. 16. Strand. St. Dun's Church. Near St. Andrew's Church, St. Dun's, Surrey.











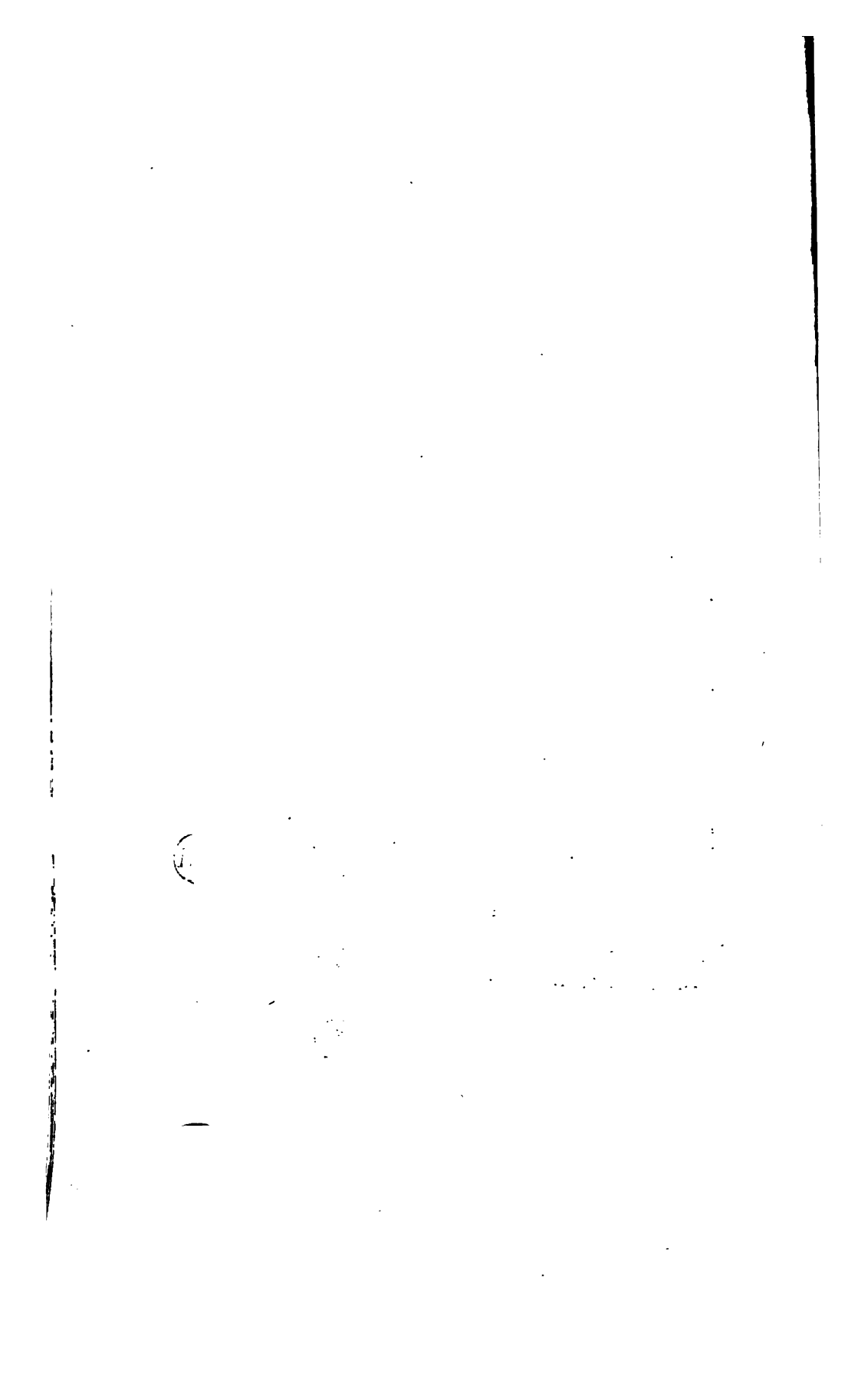
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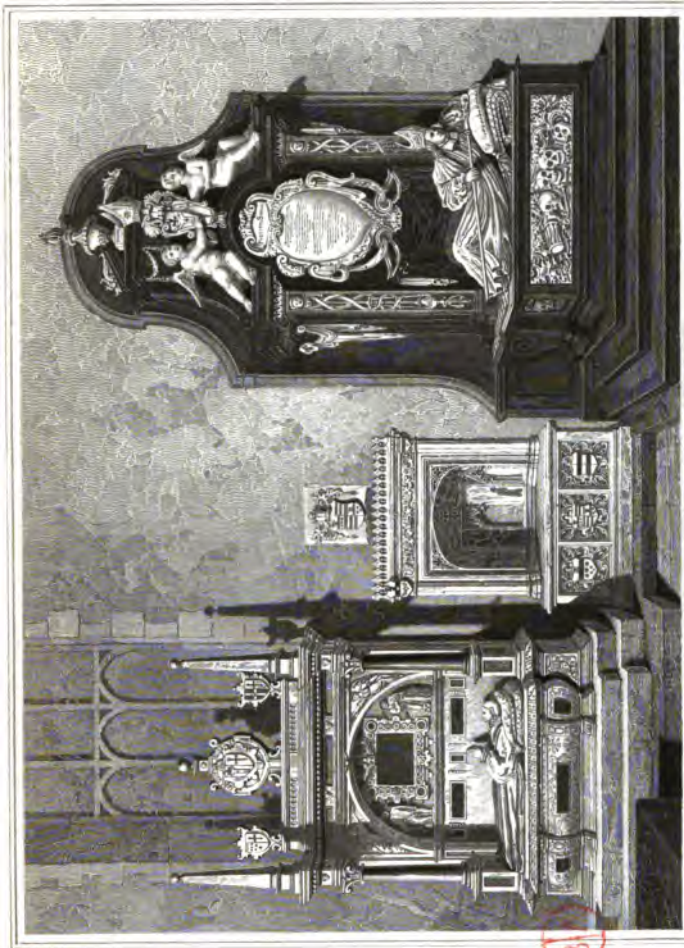
Engraved by W. Deebie.

CROYDON CHURCH,
INTERIOR LOOKING EAST
SURREY.

Pl. 2.

London: Published by J. E. Neale, 25, Finsbury Street, Blackfriars Road, W. C. C. near Finsbury Square, Surrey.





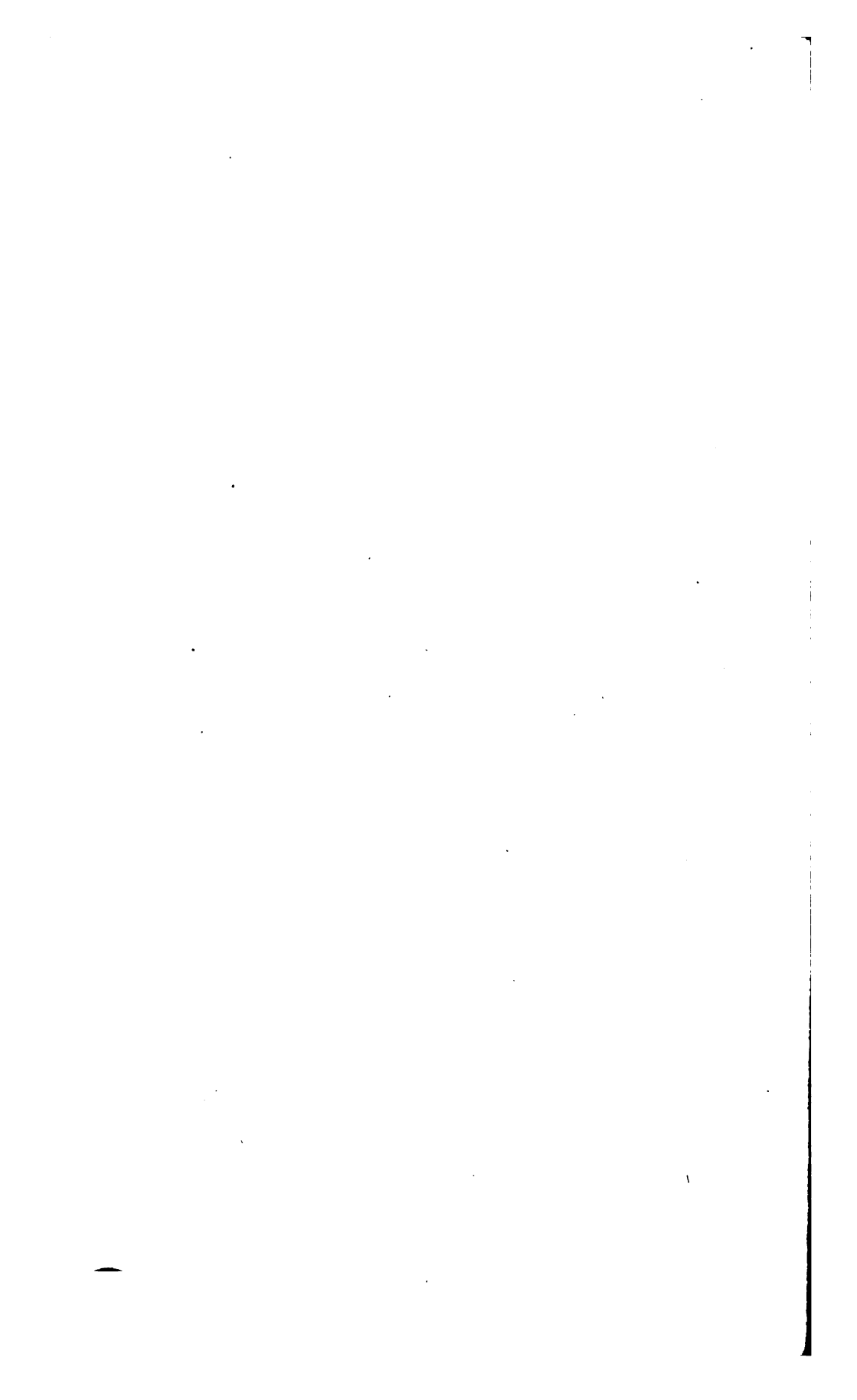
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CITY OF LONDON CHURCH,
 THE MOUNT OF ANCHORAGE WHITE ST. THOMAS WATER PARISH OF SHELDON,
 N. Y.

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The Church of St. John the Baptist,

CROYDON, SURREY ;

VICAR,

THE REV. J. C. LOCKWOOD, M. A.

THE magnificent Palace of the Primate of all England procured celebrity to this town, in very early periods of history. The Archbishops of Canterbury have possessed the manor from the time of the Norman Conquest, and Croydon was the place of their occasional retirement, when those Prelates enjoyed their utmost plenitude of power, and the enormous revenues which enabled them almost to equal royalty itself, in the splendour of their establishment, and in the profusion of their hospitality. The Church, from the earliest time, was appropriated to the Archbishopric, and to the munificence of successive Prelates the present building doubtless owes its existence. The ancient Palace, no longer belonging to the archbishops of Canterbury, is now in a state of great dilapidation, and is inhabited by Messrs. Starey, Bleachers, &c. ; but the Church still retains its primary appearance, and has been selected for the attention of our readers as one of the finest and most interesting examples of Ecclesiastical architecture in this county. It stands at the bottom of the town, contiguous to the site of the Palace, a portion of which was added to the Church-yard, about the year 1808.

Plate 1.—The exterior view, represents the north side of the Church, which consists of a spacious nave, north and south aisles, and chancel, extending in length 130 feet. The tower at the west end, is very lofty, and exceedingly well-proportioned, the decorations are chaste and simple, and are more striking from the justness of their disposition, than from their exuberance. This portion of the edifice, judging from the shields bearing the arms of Abp. Chichele, which occupy the spandrils of the arch of entrance, was erected by that Prelate, at the very time that the pointed style had attained its utmost perfection. The Tower is built of flint and stone, and contains a fine peal of eight bells, and a clock. It rises to the height of four stories, and with the exception of the very fine mullioned window over the door, the lower divisions, which derive support from buttresses, are not much ornamented; the chief decoration being reserved for the summit, where the buttresses terminate in

ST. JOHN'S CHURCH, CROYDON, SURREY.

octangular turrets, surmounted by crocketed pinnacles, bearing gilded vanes; at the south-east corner is the Saint's bell, a position usually assigned to it in the Tower.

This handsome Tower underwent a thorough repair some years ago, when those parts of the sculptural ornament, which had suffered from the devastation of time, were judiciously restored with Roman Cement. It is recorded by the following inscription over the door :

THIS TOWER REPAIRED IN 1807 AND 1808, WILLIAM BROWN
AND JOHN PHILLIPSON, CHURCHWARDENS.

Both on the north and south side is a Porch of entrance: that on the north bears the arms of Archbishop Courtenay, who may be supposed to have erected a portion of the Church in the reign of Richard II.

The Chancel, properly so called, has been restored in good taste, which is denoted by the following inscription at the east end. "This Chancel end was repaired and beautified by Alexander Caldcleugh, Esq. in the year 1808." St. Nicholas', or the Bishop's Chapel, at the east end of the South Aisle, was repaired in 1815, and St. Mary's, or Heron's Chapel, at the east end of the North Aisle, was repaired in 1817.

The interior of this Church, vide Plate 2, embracing the view of the Nave and Chancel, presents a most noble appearance; the Nave is separated from the Aisles on either side by light clustered columns, supporting pointed arches: towards the east end, near the Pulpit, is a column of white marble, with an inscription written by Glover, the author of *Leonidas*, in memory of Philippa Bourdieu, who died 24th June, 1780, æt. 50. A marble tablet, under the above, records the death of James Bourdieu, Esq. of Coombe, in this county, 3d Nov. 1802, æt. 90. On the wall between the Nave and the Chancel, is a column of white marble, supporting a funeral urn, in memory of Anne, wife of John Bourdieu, of Golden-square, London, who died 23d March, 1798, æt. 31.

The Organ, over the western entrance, was built by Avery, in 1794, who always considered it as his greatest work. Some additions and improvements to this instrument were afterwards made by Elliot, and in its present state it may justly be deemed a perfect specimen of the art. The Font in Heron's Chapel, of an octagon form, has been lately restored, after having been laid aside for some time; it is probably coeval with the church; the quatrefoil panels on its sides are filled with roses, in one is a lion's head.

In the Chancel were formerly twelve ancient wooden stalls, of curious workmanship, which were removed to afford space for above a hundred children of the School of Industry, who now have seats here. On the south side of the Altar is the large and handsome monument of Edmund Grindall, Archbishop of Canterbury, born in 1519, at Hensingham, a small village in Cumberland. Under the patronage of Cecil, he attained

ST. JOHN'S CHURCH, CROYDON, SURREY.

successively the sees of London, York, and Canterbury: in 1582, he retired to Croydon where he died, July 6, 1583. Upon the tomb are represented his arms, viz. *Quarterly, or and azure, a cross quartered, ermine and or, between four peahens, collared and counterchanged, impaled with some of his ecclesiastical dignities.*

On the north wall of the Chancel are tombs to John Pynsent, Esq. Prothonotary, ob. 20th August, 1668; arms, *gules on a chevron engrailed, three mullets argent.* And to Maister Henry Mill, and Eliz. his wife, ob. 1575. In the middle of the chancel is a marble slab, inlaid with brass, bearing this inscription:—“*Hic jacet Egidius Seymer, qui obiit xxii die Decembris Anno Dni. mccccxxx. cujus aie propicietur Deus.*”

Plate 3 represents the Chantry, dedicated to St. Nicholas, now called the Bishop's Chapel, at the east end of the South Aisle; this Chapel appears to have been founded about the year 1450, by Richard Weldon, Esq. and Elizabeth his wife, in whose family the presentation of the incumbent continued, until its dissolution, in the first year of the reign of King Edward VI.; notwithstanding which, it is always said to have been founded for the repose of the soul of John Stafford, Bishop of Bath and Wells, who, after Chichele's death, was translated to the See of Canterbury; and for William Oliver, Vicar of this Church, who probably gave some lands to the Chantry for the support of the officiating Priest, the total income of whom was 14*l.* 14*s.*

The three very handsome monuments of Whitgift, Warham, and Sheldon, shewn in the Engraving, are upon the south side of the Bishop's Chapel, the centre Tomb is the most ancient; the inscriptions, as well as the portraitures, of brass inlaid, have been sacrilegiously torn from it, leaving it in some degree uncertain for whom it was erected, but from the style, and from the armorial bearings with which it is adorned, may be presumed to commemorate Thomas Warham, Esq., the father of the Archbishop of Canterbury of that name, who died at his seat at Haling House, near this town, in 1478, and by will ordered his body to be buried in St. Nicholas' Chantry, before the image of our Lady of Pity, bequeathing legacies for masses, &c. with a distribution of torches to be used at his Month's Mind, at which time it was usual to have the funeral sermon preached. The Haling estate was afterwards exchanged by Archbishop Warham with Henry VIII. for other lands. The tomb is inserted in the wall, and is adorned upon its base with three shields of arms, within quatrefoils, viz. 1. *Gules, a fess or, in chief a goat's head coupéd argent, attired of the second, in base three escallop shells of the third,* for Warham. 2. Warham, quartering *party per pale two bars.* 3. *Two bars as before.* Over the tomb is raised an obtusely pointed arch, flanked by small angular pillars, and surmounted by an ornamented cornice, or moulding, the foliage upon which

ST. JOHN'S CHURCH, CROYDON, SURREY.

is finely sculptured. The soffit of the arch is divided into trefoil-headed panels, with small quatrefoils at regular distances. At the back of the recess are the indents of figures of a man and a woman, with labels issuing out of their mouths. Above the whole are three shields, one in the centre and one on each pillar, corresponding in their heraldic bearings with those on the basement: over the centre shield is a helmet and mantling, but the crest is now broken off.

The costly monument on the side towards the east is that of John Whitgift, Archbishop of Canterbury, who died at Lambeth Palace, Feb. 28, 1604. His funeral, which took place on the 27th of March following, was attended by the Earl of Worcester and the Lord Zouche, who bore the pall, and Dr. Babington, Bishop of Worcester, who preached the funeral sermon.

The monument of this much celebrated character is remarkable as the exact counterpart of that of his immediate predecessor, Archbishop Grindal, who lies entombed on the south side of the altar, and both of them very nearly resemble the sepulchral memorial of John Lord Russel, in St. Edmund's Chapel, Westminster Abbey. The archbishop is here represented upon a sarcophagus, in his clerical robes, with his hands raised, as in prayer. The figure has been repainted, but in a very coarse unfeeling manner, doing no credit to the workman employed, who, to judge from this specimen, was selected from the lowest grade. The sarcophagus is placed within an arched recess, the spandrels of which are sculptured with female figures, bearing wreaths of laurel and branches of palm. At the ends of the tomb are Corinthian columns supporting an enriched entablature surmounted by three shields of arms; the centre is the largest, and bears the arms of the archbishopric of Canterbury, impaling, *Argent, on a cross fleury sable, five bezants*, for Whitgift. The shield on the dexter side bears the arms of the bishopric of Worcester, impaling Whitgift; and on the sinister shield is the arms of the Deanery of Canterbury, impaling those of Whitgift. The soffit of the arch, under which the figure reposes, is panelled, with roses in the centre of each. At the back are two genii, one bearing a spade, the other a torch, emblems of mortality, and holding a tablet within a frame, with the following inscription upon it, written by his Grace's chaplain:

POST TENEBRAS SPERO LUCEM.

Whitgifta Eborum Grimsbeia ad littora nomen
Whitgifta emisit felix hoc nomine Grimsbei.
Hinc natus, non natus ad hanc mox mittitur hepes
Londinum: inde novam te, Cantabrigia matrem
Insequitur, supraque fidem suavi ubere crescit.
Petro fit socius Pembro. Triadique magister
Fitque matri, Cathedraque Professor utrique
E Cathedra Lincolna sum petit esse Decanum,

ST. JOHN'S CHURCH, CROYDON, SURREY.

Mox Wigorn petit esse suum, fit Episcopus illic :
Præpares Patriæ, quo nunquam acceptior alter,
Post annos plus sex summum petit Angliæ patrem ;
Plus quam bis denos fuit Archiepiscopus annos
Charior Elizæ dubium est an Regi Jacobo.
Consul utrique fuit—Sis tu, Croidona testis
Pauperibus quam charus erat, queis nobile stravit
Hospitium, puerisque scholam, dotemque reliquit.
Cœlibis hæc vitæ soboles que nota per annos
Septuaginta duos nullo enumerabitur ævo.
Invidia hæc cernens moritur ; Patientia vincens
Ad summum erecto æternum dat lumen honori."

In a compartment below the above, are the following lines :

" Magna Senatoris sunt nomina, pondera et æqua
Nominibus, quem non utraque juncta premunt ?
Præsulis accedat si summum nomen ad ista
Pondera quis ferat, aut perferat illa diu ?
Pax vivo grata est, mens recti conscia pacem
Fert animo, hæc mortem non metuisse dedit.
Mors requiem membris, animæ cœlestia donat
Gaudia ; sic potuit vincere qui patitur.

Gratia non miro si fit divina Johannis
Qui jacet hic, solus credito gratus erat.
Nec magis immerito Whitgiftus dicitur idem ;
Candor in eloquio, pectore candor erat.
Candida pauperibus posuit leca, candida musis ;
E terris moriens candida dona tulit."

The other tomb represented upon this plate is a most sumptuous pile to the memory of Archbishop Sheldon, who died in the Palace here, November 9, 1677, in the 80th year of his age, and was buried in this Church by his own particular directions. The general appearance of this monument, which is much admired for the excellence of the execution, exhibits a great want of taste in the violent contrast of black and white in the material of which it is composed, but which was undoubtedly adopted to increase the general effect, and display the superior workmanship, principally in white marble, to the best advantage. The black marble Altar Tomb, which forms the base of this Monument, is accordingly panelled with white marble, most beautifully sculptured with the sad emblems of mortality, human skulls and bones, apparently heaped together with remorseless indifference, the osteology is indeed uncommonly fine : upon a large slab is a most exquisite statue of Sheldon himself, in his Archiepiscopal vestments, reclining upon his left arm, with his mitre on his head, and his crozier in his right hand. There is a wonderful grace in the composition and character of this figure, and the execution has been remarked as most admirable. The head of the Archbishop is really quite a masterpiece of sculpture. This fine monument has been

ST. JOHN'S CHURCH, CROYDON, SURREY.

unjustly ascribed to foreigners, but is entirely the performance of Joseph Latham, the city mason, of whom no other works are known.

The Monument rises to a considerable height above the principal figure, and is surmounted by a funereal urn, flaming. Underneath are two Genii, supporting the arms of the Archbishopric of Canterbury, impaling, *argent, on a chevron gules, three sheldrakes of the first, on a canton of the second, a rose of the last*, for Sheldon: under it his motto, **FOR-TITER ET SUAVITER**, and at the back, within a guideron tablet of white marble, is the following inscription:—

“Hic jacet Gilbertus Sheldon, Antiqua Sheldoniorum familia, in Agro Staffordiensi natus, Oxonii bonis literis eruditus, S. Stæ Theologiæ Doctor insignis; Coll. Omnium Animarum Custos, prædens, fidelis, Academiæ Cancellarius munificentissimus, Regii Oratorii, Clericus Car: lmo B'mo Martyri Charissimus, sub Serenissimo R. Carolo 2ndo MDCLX. magno illo Instaurationis Anno, Sacelli Palatini Decanus, Londiniensis Episcopus; MDCLXII. in Secretioris Concilii ordinem cooptatus; MDCLXIII. ad dignitatis Archiepiscopalis apicem evectus. Vir omnibus negotiis par, omnibus titulis superior, in rebus adversis magnus, in prosperis bonus, utriusque Fortunæ Dominus; Pauperum Parens, Literatorum Patronus, Ecclesiæ Stator. De tanto viro parva dicere non expedit; multa non opus est; norant Præsentes, Posterique vix credent: Octogenarius Animam piam et Cælo maturam Deo reddidit V. Id Novembris, MDCLXVII.

At the end of the Archbishop's Monument is a marble slab to the memory of Sir Joseph Sheldon, Knt., the eldest son of Ralph Sheldon, Esq., who was the eldest brother of Gilbert, Archbishop of Canterbury. He died 16th August, 1681, æt. 50. Under a slab in front is buried Daniel Sheldon, Esq., son of the above Ralph, who died 14th February, 1696, æt. 65, and Judith his daughter, who died Dec. 6th, 1725, æt. 47. Another slab covers the body of Roger Sheldon, Esq., son of Ralph, the elder brother of the Archbishop. He died unmarried, May 30, 1710, æt. 71.

There are also marble slabs in this Chantry for Abp. Wake, Potter, and Herring. The first, now concealed by a Pew, bears this inscription:

“Depositum Gulielmi Wake, Archiepiscopi Cantuariensis, qui obiit XXIV. Januarii Anno Dom. MDCCXXXVI. ætatis suæ LXXIX. et Etheldredæ, uxoris ejus, quæ obiit XI. Aprilis, MDCCXXXV. ætatis suæ LXII.”

The slab which covers the remains of Potter is also concealed by the erection of pews in this part of the Church; but a neat marble tablet is now affixed on the wall, nearly opposite Sheldon's Monument, and is thus inscribed:—

“Beneath are deposited the remains of the Most Reverend John Potter, D. D., Archbishop of Canterbury, who died October X. MDCCXLVII., in the LXXIV. year of his age.”

Another slab records—

“Here lieth the body of the Most Reverend Thomas Herring, Archbishop of Canterbury, who died March 13, 1757, aged 64.”

ST. JOHN'S CHURCH, CROYDON, SURREY.

There were also the following sepulchral brasses in slabs of marble :—
Elizabeth, daughter of John Kyngge, and Clementi his wife, who died 17th November, A. D. 1589, æt. 21.

Richard Yeoman, Farmer, of Waddon Courte, ob. 26th December, 1590, æt. 90; and Thomas Yeomans, ob. April 1st, 1602.

Another, with figures of Thomas Walshe of Croydon, Gent., and Katherine his wife, daughter of William Butler of Tyes, in Sussex, Gent.; he died 30th August, 1690.

Against the east wall of St. Nicholas', or the Bishop's Chapel, is a monument of marble, with a kneeling figure at a prie dieu, inscribed with these words, "Ossa Michaelis sunt hic sita Murgatroids, da pia posteritas, ut vere quiete cubent." On a black marble tablet beneath is a long inscription in Latin, by which it appears that he was Steward and Secretary to Archbishop Whitgift, and died 3rd April, 1608, æt. 56.

Under it is another tomb for Elizabeth Bradbury, daughter to William Whitgift, of Clavering in Essex, second brother to the Archbishop, who died 26th June, 1612, æt. 38.

And a black marble slab under Whitgift's tomb, records the memory of Lady Elizabeth Gresham, late wife of Sir William Gresham, Knt., who died 9th December, 1632, and lieth here interred, the marble was here placed by her only daughter, H. G.

The other Chantry Chapel, at the east end of the North Aisle, and dedicated to the Virgin Mary, called Heron's Chapel, is said to have been founded by Sir Reginald de Cobham, Lord Cobham, of Sterborough Castle, in this county, for the repose of his soul, that of his wife Joan, the daughter of Maurice de Berkeley; those of his children, and of all Christian people; the presentation of the priest was at the same time vested in twelve of the principal inhabitants of Croydon: the first chaplain that occurs in the register of Archbishop Arundel, is John Parke, in the year 1402.

Sir Reginald Cobham had a principal command in the English Army at the Battles of Cressy and Poitiers, in the time of Edward III., in whose reign he was summoned to Parliament as a Baron.

Under a small raised tomb, in this Aisle, was buried Elye Daveye, Citizen and Merchant of London, who died 4th December, 1445; he founded an alms-house for seven poor people in Croydon.

This part of the Church, now generally known by the name of Heron's Chapel, is so called from a large monument against the north wall, ascended by three steps, representing a man in armour kneeling at a desk, on which is a book opened; he is attended by his five sons: his wife in the same manner, is attended by eight daughters; and the following is the inscription: "Tumulus Nicholai Herone, Equitis, sepulti, primo die septem, 1566.

There is also a slab to the memory of Marmaduke Wyvel, Esq., se-

ST. JOHN'S CHURCH, CROYDON, SURREY.

cond son to Sir Marmaduke Wyvel, of Constable-Burton, Kat. and Bart., who died 20th August, 1623, æt. 58; and to Marmaduke Wyvel, Esq., second son to Sir M. Wyvel, Bart., who died 2nd January, 1678, æt. 86.

The town of Croydon is in Wallington Hundred, ten miles from London, pleasantly situated in the neighbourhood of Bansted Downs. At the entrance of the town is an hospital, founded and endowed by Archbishop Whitgift, for a warden and decayed house-keepers of Croydon and Lambeth parishes, with a school for boys and girls, and a house for the master, who is required to be a clergyman. Institutions of this nature arose upon the dissolution of monasteries, in the grants of property to which, the support of the poor was frequently made a condition; this hospital of the Holy Trinity is one of many instances of the benevolence and humanity of Whitgift, who was the third Archbishop of Canterbury after the Reformation. The building was commenced in the year 1586, and wholly completed about 1602. Never having been rebuilt, it still retains the architectural character of that interesting period of our history—the reign of Queen Elizabeth. At the west end of the Chapel is preserved a very fine portrait of the founder, inscribed in gold letters, with the following expressive lines:—

Feci quod potui; potui quod, Christe, dedisti;
Improba fac melius, si potes, Invidia:
Hæc Triadi Sanctæ primo qui struxerat ædes,
Illius en veram Præsulis effigiem.





3/4

Drawn by H. Meale

Engraved by J. Le Keux

STRATFORD UPON AVON CHURCH
NORTH WEST VIEW
WARWICKSHIRE.

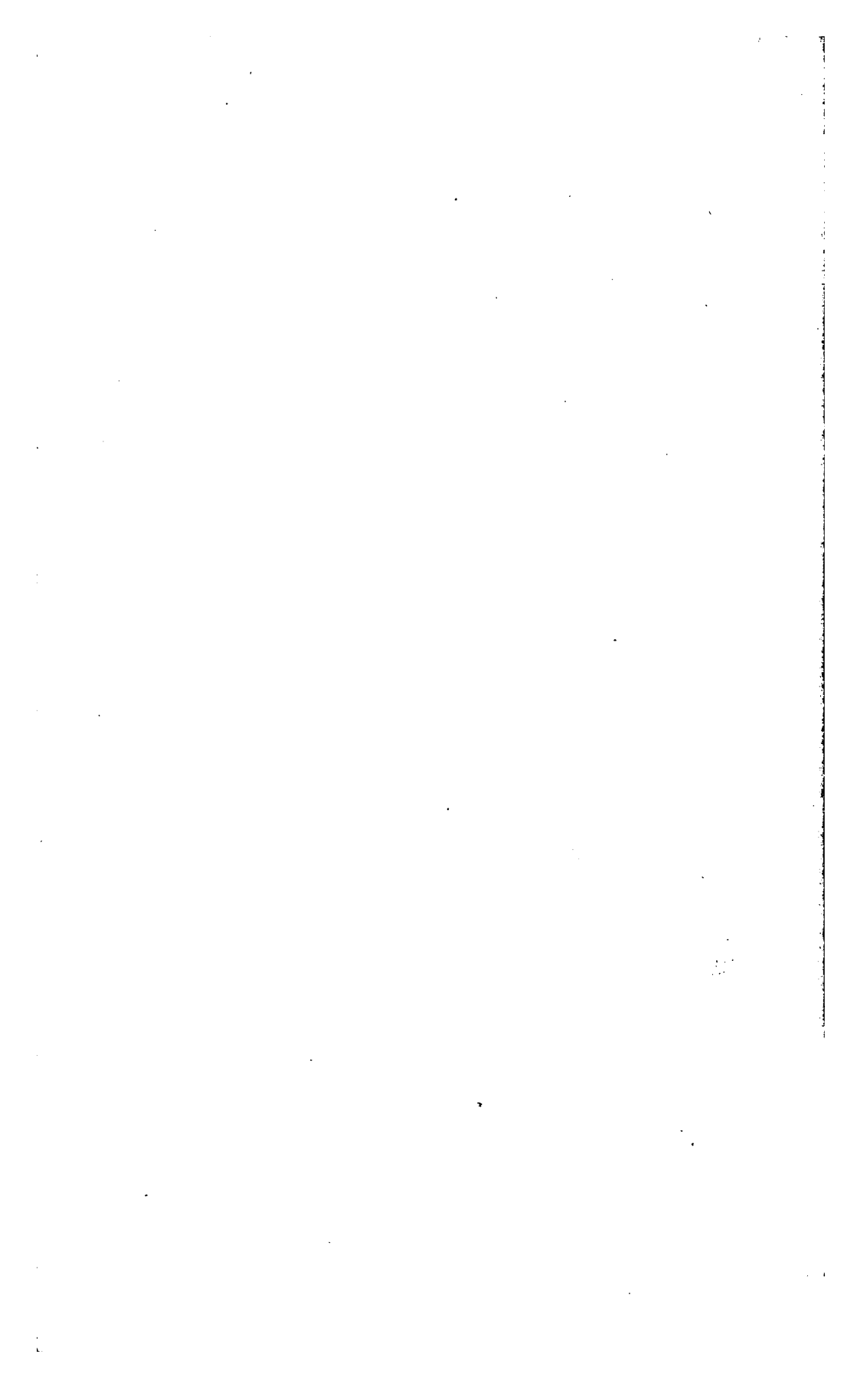
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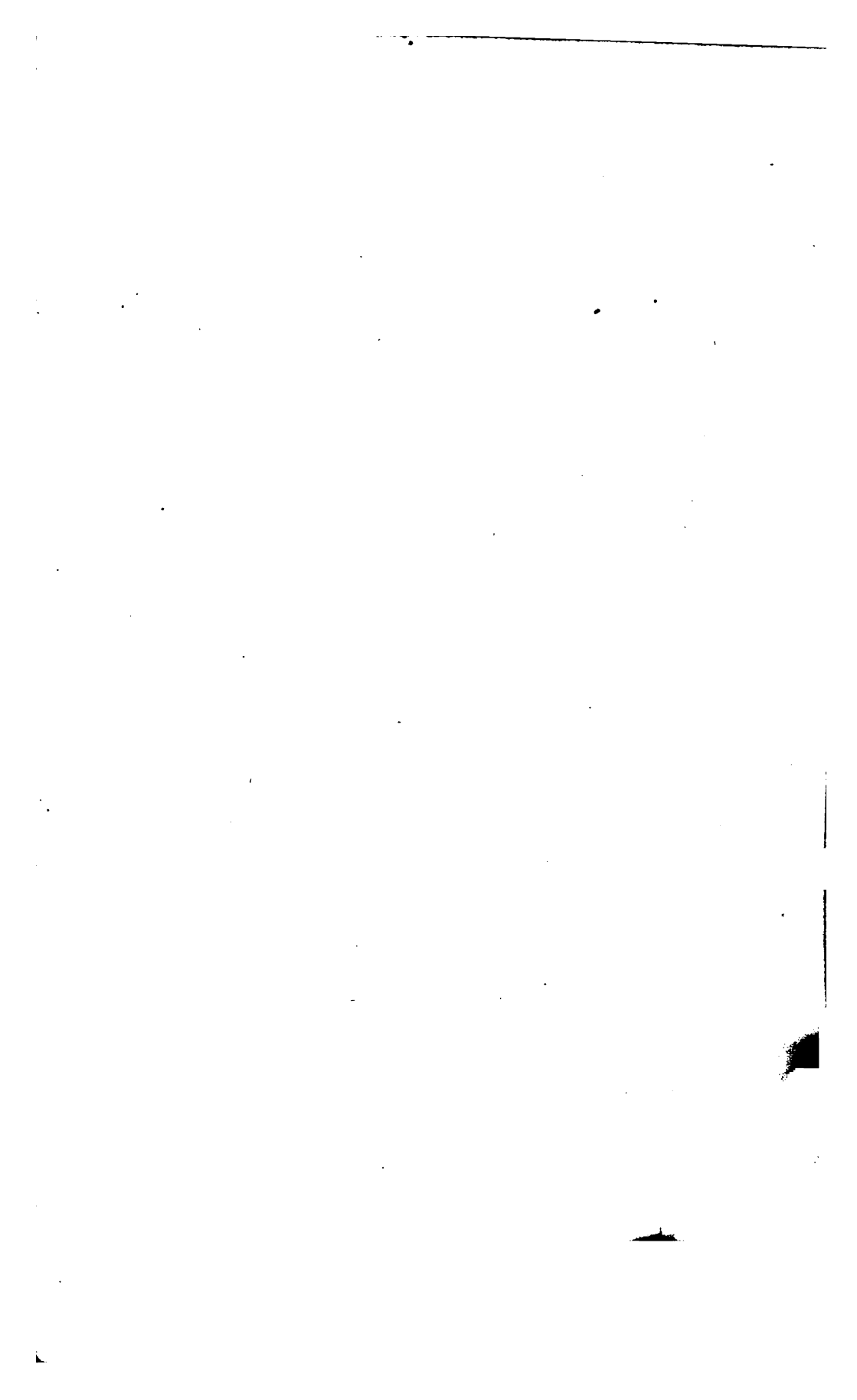
Printed by Nichol & Son.

London, 14, St. Mark Lane, E.C. 4, by J. Meale, 16, Bennett St., Blackfriars Road & J. Le Keux, Ash, near Farnham, Surrey.



34







Drawn by J. P. Neale

Engraved by J. G. Heath

STRATFORD UPON AVON CHURCH
 NORTH WEST VIEW
 WARWICKSHIRE.

PL. I.

Printed by Nichol & Son.

London: Published May 1824 by J. G. Heath, 16, Strand St. Blackfriars Road & J. G. Heath, near Farnham, Surrey.





PLATE XXV

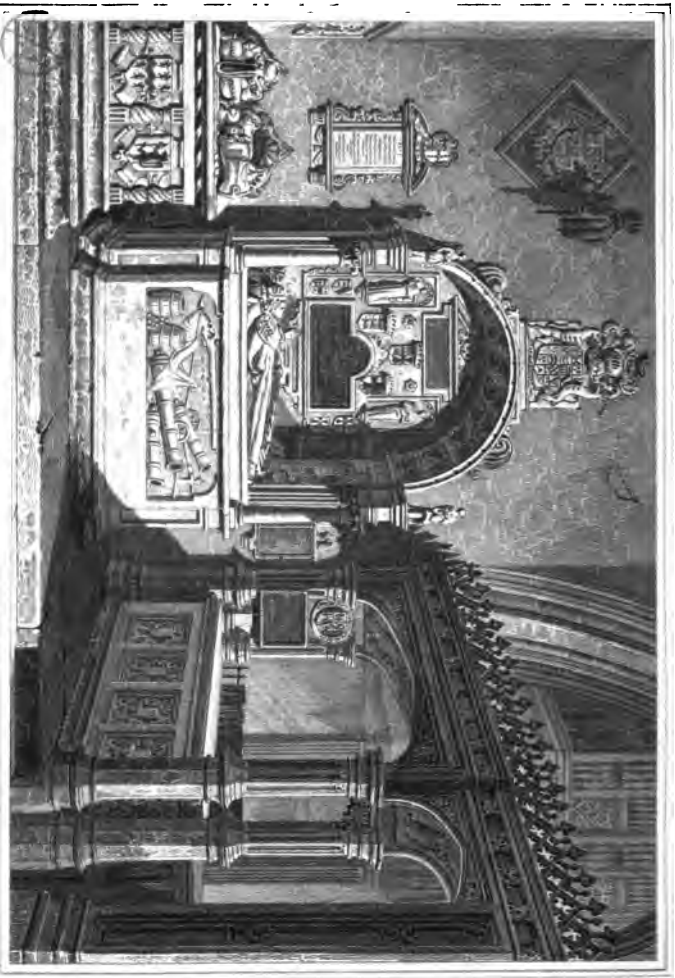
ST. JAMES' EPISCOPAL CHURCH, ASTORIA, OREGON.

Engraved by J. LeKew.

PL. 2.

Engraving of the exterior of the St. James' Episcopal Church, Astoria, Oregon.





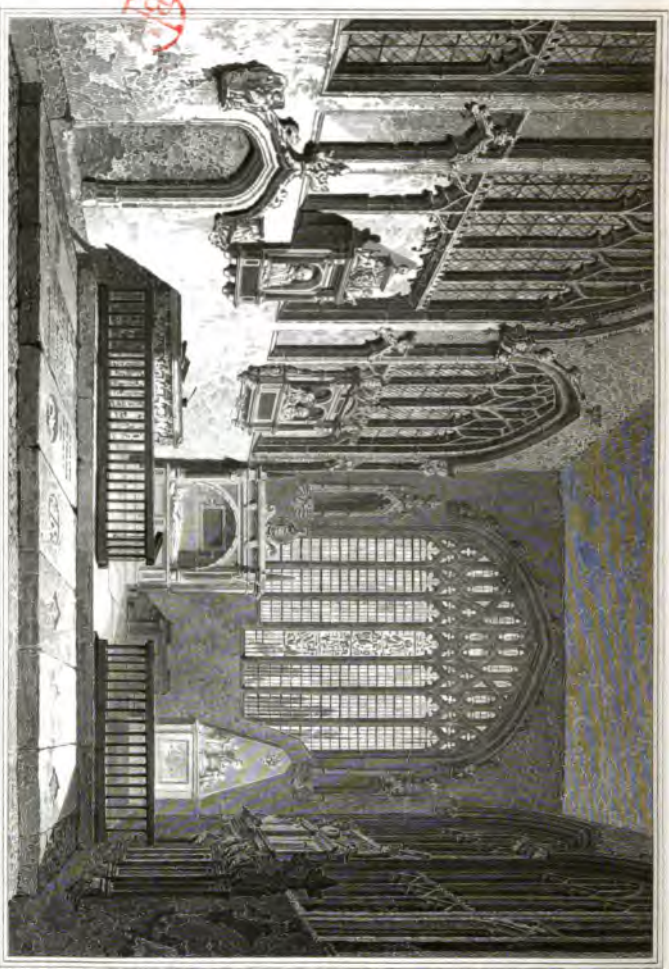
Drawn by J. H. Stiles

Engraved by T. L. Kenne

ST. ANDREW'S CHURCH, AVON,
WARWICKSHIRE.
VIEW IN THE NORTH AISLE.

THE CHURCH WAS BUILT IN THE THIRTEENTH CENTURY, AND IS A FINE SPECIMEN OF THE PERIOD.





Designed by J. E. Schenk.

Engraved by H. J. Knaus.

ST. RAFAEL'S CHURCH, VIENNA.
INTERIOR OF THE CHURCH, SHOWING THE BALCONY AND OTHER MONUMENTS.
W. A. W. P. 1855.

Published by the Architect, J. E. Schenk, at the Vienna Academy of Arts.

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Church of the Holy Trinity,

STRATFORD-UPON-AVON, WARWICKSHIRE;

VICAR,

THE REV. JAMES DAVENPORT, D. D.

THE town of Stratford-upon-Avon, illustrious in British topography as the birth-place of SHAKESPEARE, is situated on the south-western border of the county of Warwick, on a gentle ascent from the banks of the Avon, which rises in a small spring at Naseby, in Northamptonshire; and continuing its meandering course in a south-westerly direction, approaches Stratford in a wide and proudly-swelling stream, unequalled in any other part of its course. The town is distant eight miles south-west from Warwick, and ninety-four miles north-west from London. The Church stands at its south-eastern extremity, from which it is approached by a paved walk, under an avenue of lime-trees, which have been made to form a complete arcade.

This Church was originally a Rectory, in the patronage of the Bishop of Worcester, in whose diocese it is situate; and was purchased in the tenth year of Edward III., anno 1337, of Simon Montacute, the then Bishop, by John de Stratford, Archbishop of Canterbury, and presented to the chantry which he had previously founded in the Chapel of St. Thomas the Martyr, adjoining the south aisle of the Church, which aisle he had rebuilt at his own expense. The chantry consisted of five priests, of whom the warden and sub-warden were perpetual, while the others were elected and removed at the warden's pleasure. Many privileges and immunities were procured for it, by the Archbishop, from Edward III.; and the founder, with other benevolent persons, settled various revenues upon it, arising from property in Stratford and other places. In the year 1353, Ralph de Stratford, Bishop of London, and nephew of the Archbishop, erected a large substantial mansion of stone, afterwards called the College, adjoining to the western side of the Church-yard, as a residence for the priests.

To the workmen engaged in this building, consisting of ten carpenters, and ten masons, with their servants, special protection was granted by the King's letters patent, until the edifice should be finished. An ample charter, with many additional privileges, was granted to the priests by Henry V., in the first year of his reign; and at some period in the reign of that monarch, it acquired the title of a *Collegiate Church*, for, in the first year of Henry VI. anno 1423, Richard Praty, afterwards Bishop

CHURCH OF THE HOLY TRINITY,

of Chichester, was appointed warden, by the style of 'Dean of the Collegiate Church.' Thomas Balsall, D. D. who was appointed Dean in 1465, rebuilt the beautiful choir of the Church, as it now exists; and dying in 1491, was succeeded by Ralph Collingwode, D. D. and Dean of Lichfield; who, desirous of giving full effect to the work commenced by his predecessor, instituted, with the assent of Sylvester Gygles, then Bishop of Worcester, four boy choristers, nominated and admitted by the warden, to be daily assisting in the celebration of divine service in the Church, and for whose maintenance he conveyed to the foundation certain lands in Stratford, Drayton, and Binton, all in Warwickshire.

The College had not long been thus completed and endowed; when the celebrated Valor Ecclesiasticus was made, in 1535, by order of Henry VIII.; in which it was valued, together with the Church, at the annual sum of 128*l.* 9*s.* 1*d.*; and in the survey taken at the suppression, in 1546, their value was certified at nearly the same amount. On the dissolution of the College, the Church was erected into a Vicarage, with the jurisdiction of a peculiar; and it continued in the gift of the succeeding Bishops of Worcester, as lords of the Manor of Stratford, until the third year of Edward VI., when Nicholas Heath, at that time Bishop, sold it to John Dudley, Earl of Warwick, afterwards Duke of Northumberland, upon whose attainder by Queen Mary, it came to the crown, and was presented to by the succeeding Lords of the Manor. The Duchess of Dorset is at present the Patroness.

Stratford Church is a cruciform structure, consisting of a nave and side aisles, a transept or cross aisle, and a chancel or choir; with a tower rising from the centre of the cross. The precise period of its erection has not been recorded; Leland conjectures that it occupies the site of an ancient monastery, which appears to have existed here three centuries prior to the Norman invasion, and he states as a supposition, that it was rebuilt by Archbishop Stratford. Camden, in his Britannia, explicitly affirms, that it was erected by that prelate; but Dugdale says, that the south aisle only was built by him, and refers it, though erroneously, to the time of the Conqueror.

The avenue of trees leading to the Church from the town, terminates at the north entrance into the nave, which consists of a handsome porch, buttressed and embattled, and apparently of a later date than the adjoining aisle. Above the door is a pointed window, which is now covered with a tablet commemorating the paving of the avenue, but which formerly gave light to a small room over the porch, the entrance to which is by a staircase in the north aisle. This room, it is probable, was the muniment or record chamber. The nave is a noble structure, supported on each side by six pointed arches, which rise from hexagonal columns: above these the sides are divided into twelve compartments, forming twelve clerestory pointed windows. The principal entrance into this part of the Church is, at the west end,

STRATFORD-UPON-AVON.

under a deeply-recessed pointed arch, over which are three conjoined niches, crowned by elegant and lofty canopies. Above is the great western window, which is nearly equal in width to the nave itself, and is beautifully divided by mullions and tracery. The features of this western part of the Church are correctly depicted in Plate I. Under the great window is the font, a large fluted vase of blue marble, placed there at the commencement of the last century. The nave terminates at the western arch of the tower, which is now occupied by the organ, built by Thomas Swarebrick about the year 1723, and provided for this Church by subscription. In the space beneath the organ-loft there were formerly two altars; one on the north side dedicated to the Holy Trinity, and the other on the south consecrated to the service of St. Peter and St. Paul. A third altar formerly existed in this Church, dedicated to St. Andrew, but its situation is unknown. The roof of the nave was formerly surrounded by ornamented battlements, enriched by pinnacles; which were taken down in 1764, and rebuilt in a very inferior style.

At the eastern extremity of the north aisle was a chapel dedicated to the Virgin Mary, which was used by the brotherhood of the Holy Cross, founded at Stratford in 1269, by whom this aisle was repaired in the reign of Henry V. The three steps which led to the altar still remain. The chapel is now wholly occupied by monuments, principally of the Clopton family, who derive their surname from the manor and mansion-house of Clopton in the parish of Stratford, of which they have continued in possession for upwards of five hundred years. The most ancient monument, of which Plate III. gives an accurate delineation, is on the south side of this aisle; it consists of an altar-tomb, beneath an obtusely-pointed arch richly decorated, and sustained by four elegant octagonal pillars. The tomb itself is constructed of freestone, and is ornamented with pannels inclosing shields. It is covered by a large slab of marble, without either effigy or inscription; but it is believed to be a cenotaph commemorating Sir Hugh Clopton, who was Lord Mayor of London in 1492. On the opposite side of the chapel is another raised monument, also represented in Plate III., sustaining two recumbent figures in white marble, of William Clopton, Esq., who died in 1592, and Anne his wife, who died in 1596. He is represented in armour, his head reclining on a crested helmet; and has his sword and gauntlets by his side, and a lion at his feet.

Between the monuments just described, as likewise shewn in the same Plate, is another in memory of George Carew, Earl of Totness, and Baron of Clopton, and Joice his Countess, who was eldest daughter of the above-named William Clopton, Esq. Under a spacious ornamented arch, supported by Corinthian columns, are their figures in alabaster, painted to resemble life. The Earl is represented in armour, over which is his mantle of estate; he has a coronet on his head, and a lion couchant at his feet. The front of the tomb is of white marble, sculptured with

CHURCH OF THE HOLY TRINITY,

warlike engines and insignia, emblematical of the Earl's office as Master General of the Ordnance to Queen Elizabeth. Over the arch, on a large escutcheon, are his armorial bearings, with their quarterings. Within the arch are the three following inscriptions:

"Thomas Staffordus, strenuus militum ductor, in Hibernia, et merito suo, eques auratus; serenissimis Magnae Britanniae Regibus Jacobo et Carolo, eorumque consuegibus, Annae et Henriettae-Mariae, ob fidelem praesentium operam inter domesticos charus, quia cum illustri comite ejusque consuegum div familiariter vixit, hic pariter requiescere voluit, donec Christi redemptoris voce, ad aeternam gloriam indendam, una cum triumphati beatorum caelis resuscitabitur sperantibus—valedixit ano. ab exhibitio in carne Messiae supra millesimv' sexcentas . postquam omnibus notis gratis annos vixisset"

D. O. M.

et memoriae sacrum,

Qui in spem immortalitatis, mortales hic deposuit exuvias, GZORGIUS CAROLVS; antiquissima, nobilissimaque ortus prosapia, eadem scilicet mascula stirpe: quae illusterrima Geraldinorum in Hibernia, et Windsorianorum in Anglia, familia, a Carew Castro in Agro Pembrochiano, cognomen sortitus est. Ab invivata aetate belliois studis, in Hibernia adhuc juvenis contra rebellem Desmonis comitem primivm duxit. Postea Elizabethae felicissimae memoriae reginae, in eodem regno, consiliarius, et tormentorum bellicorum praefectus fuit; quo etiam munere, in variis expeditionibus, in illa praesertim longe celeberrima, quae Gades Hispaniae expugnatae sunt, anno M.D.LXV. feliciter perfactus est. Deinde, cum Hibernia vivente domesticae rebellionis et Hispanicae invasionis incendio flagrarat, Moxoniae praefectus, per integrum triennium contra hostes, tam interamque externos, multa fortiter fideliterque gessit. Tandem in Angliam resocatus a Jacobo Magnae Britanniae Rege, ad Baronis de Clopton dignitatem erectus, Annas Reginae procuratoris et thesaurarius, tormentorum bellicorum per totam Angliam Praefectus, Garnesio insulae gubernator constitutus, et in secretariae consilii senectute cooptatus est. Jacobo deinde ad ecclesiam patriam evocato; Carolo filio suo, adeo charus fuit, ut inter alia non vulgaria benevolae affectus indicia, ab eo Comitae de Totnes honore soleanni investitura exornatus fuerit. Tantis vir, natalium splendore illustris, belli et pacis artibus ornatissimus, magnos honores propria virtute consecutus, cum ad plenam et adultam senectutem pervenisset, pie, placideque animam deo creatori reddidit, Londinae, in aedibus Sabaudis; anno dominicae incarnationis, juxta Anglicanae computationem, M.DC.XXX. Die Martii xvij. Vixit annos lxxiiij, menses sese decem.

Joisia Clopton, viva effigies, hic cernitur, ex antiqua Cloptonorum familia, filia primogenita et haeres, ex semise, Gulielmi Clopton de Clopton armigeri, convivae moestissima viri charissimi, et optime meriti (cum quo vixit annos xxx) memoriae pariter ac suae, in spem felicissimae resurrectionis monumentum. hoc, pro supremo munere, non sine lacrimis, consecravit. Illa vixit annos 78, et 14^o die Februar: obiit, ano. dni. incarnat.

M.D.C. 36."

Sir Thomas Stafford is said to have been a natural son of the Earl of Totness, to whom, when President of Munster, he was secretary, and whose *Poetics Hibernicae* he published, after its author's decease. He was gentleman usher to Queen Henrietta Maria, and he appears to

STRATFORD-UPON-AVON.

have enjoyed a very intimate friendship with the great Earl of Cork. He desired to be buried near his intimate friends, the Earl and Countess of Totness; but his wish seems not to have been complied with, for the blanks in the inscription, which, as well as those for his friends, appears to have been written by himself, were never filled up with the time of his death; nor is there any entry of his burial in the church register. He survived both the Earl and the Countess.

“Of the life and actions of the Earl of Totness,” observes Mr. Wheler, from whose History of, and Guide to Stratford-upon-Avon, our materials for this account of the Church have principally been derived, “a better account in a compressed form cannot be given, than from the second inscription on the monument, [as above] which is a vigorous and animated composition. He was descended from a most ancient and noble lineage, (in the male line of the illustrious family of the Fitz-Geralds, in Ireland, and the Windsors, in England,) who originally derived their surname from Carew Castle, in Pembrokeshire. From his youth he was bred to the study of the art of war, and very early in life obtained the command of the army in Ireland, against the rebellious Earl of Desmond. By Queen Elizabeth, he was made a Privy Counsellor, and Master of the Ordnance in that kingdom, under whom he was a fortunate commander in several expeditions; especially in that memorable one when the Spaniards were driven from Cadiz in the year 1596: and when Ireland was inflamed by domestic rebellion, and the Spanish invasion, as Governor of Munster for the space of three years, he bravely and successfully defended that unhappy country against its enemies, internal and foreign. Being at length recalled into England, he was advanced by King James to the dignity of Baron of Clopton, and made vice-chamberlain and treasurer to Anne his Queen; Master of the Ordnance throughout England, Governor of the Island of Guernsey, and a member of the Privy Council. By Charles the First he was no less esteemed; and among other not common proofs of his regard, he was by him solemnly invested with the dignity of Earl of Totness. Upon such a man, illustrious by the splendour of his birth, and adorned with qualities that rendered him so serviceable to his country in war and peace, were bestowed these honours, the just reward of his virtues. He died without issue, the 27th of March, 1629, in the 74th year of his age; to whose memory, his sorrowful wife, with whom he lived forty-nine years, erected this monument, as her last gift to the memory of the best of husbands and of men. She died upon the 14th of February, 1636, aged 78.”

On a small tablet affixed to the wall, between the monument of the Earl and Countess of Totness, and that presumed to be Sir Hugh Clopton's, is represented a woman kneeling at a desk, in commemoration of Mary Smith, who was for forty years waiting gentlewoman to the Countess. The inscription is as follows:

CHURCH OF THE HOLY TRINITY,

"Here lyeth interred ye. body of M^{rs}. Amy Smith, who (being abovt ye. age of 60 years, and a maide,) departed this life, at Nonsvch in Svrey, the 13th day of Sep. Ao. dni. 1626. She attended vpon the Right Hoble Joyce, Ladie Carew, Covntesse of Totnes, as her waiting gentlewoman, ye. space of 40 years together. Being very desirows in her life tyme, that after her death she might be laide in this Chvrch of Stratford, where her lady ye. sayd Covntesse also herselfe intended to be vbried; and accordinglie to fvfill her request, & for her so long trew and faithfvl servise, ye. saide Right Hoble Covntesse, as an evident toaken of her affection towards her, not onely caused her body to be brought from Nonsvch heither, & here honorably vbrried, bvt also did cause this monvment and svperscription to be erected, in a gratefull memorie of her, whom she had fovn so good a servant."

Against the east wall is the monument of Sir Edward Walker, Knt. Garter King at Arms, one of those faithful royalists who suffered so much in the cause of the unhappy Charles. His fidelity was rewarded, after the Restoration, by the above dignity: he died suddenly at Whitehall, on the 20th of February, 1676, aged 65. There are other monuments in memory of various branches of the Clopton family.

The south aisle as represented in Plate II., is strengthened with buttresses, terminating in foliaged pinnacles; and at the south-western angle is a circular staircase, which has the appearance, externally, of an octagonal embattled tower. This aisle was built by John de Stratford, in the early part of the fourteenth century. At the east end he erected a Chapel, which he dedicated to St. Thomas a Becket, the ascent to the altar of which still remains, and near it, in the south wall, are three vacant canopied niches. Upon the front of the central canopy is sculptured a Pelican, feeding her young with the blood from her breast, symbolical of the Passion of Christ. Against the eastern wall of this aisle is a large monument to the memory of Sir Reginald Forster, Bart., and Dame Mary, his wife, daughter of Edward Nash, Esq., of East Greenwich, in Kent. The transept, according to Dugdale, was erected towards the close of the fifteenth century, by the executors of Sir Hugh Clopton; but as its architectural characters resemble those of the Tower, which is certainly of much greater antiquity than that period, it was most probably only repaired by them. Until 1773, the southern extremity of the transept was used as the sacristy, but a small brick building was then erected for that purpose, in a tasteless style, against the eastern side of the transept, and the southern wall of the chancel. The most ancient of the monuments in the transept is at the south end, against the western wall. It consists of a raised altar-tomb, within an arch, and rudely sculptured, over which are four inscriptions, now almost obliterated. The first is in the Hebrew language, being the twenty-first verse of the first chapter of Job, expressive of the instability of human affairs. The second inscription is in Greek; it states that the earth and this tomb cover the corporeal part of the deceased, and that the heavens possess his spirit and soul. The third and fourth inscriptions are as follows:

STRATFORD-UPON-AVON.

" Hic nutritus erat, natus, nunc hic jacet Hillus
 Hicque magistratus fama ter munere functus,
 Cvmque bonos annos vixisset septvagina
 Ad terram corpus, sed mens migravit ad astra.

Heare borne, heare lived, heare died, and bvrred heare,
 Lieth Richarde Hil, thrise bailif of this Borrow ;
 Too matrones of good fame, he married in Godes feare,
 And now releast in joi, he reasts from worldlie sorrow.
 Heare lieth intombd the corps of Richarde Hill,
 A Woollen Draper beeing in his time,
 Whose virtves live, whose fame dooth flourish stil,
 Though hee desolved be to dust and slime.
 A mirror he, and parterne mai be made,
 For such as shall svckcead him in that trade ;
 He did not vse to sweare, to glose, eather faigne,
 His brother to defraude in barganinge ;
 Hee would not strive to get excessive gaine
 In ani cloath or other kinde of thinge :
 His servant, S. I. this trveth can testife,
 A witness that beheld it with mi eie."

The tomb does not bear any date, but it appears from the register, that Mr. Richard Hill, Alderman, was buried on the 17th of December, 1593. In the transept, likewise, among many other monuments of no particular interest, is a memorial to Mr. Nathaniel Mason, an attorney of Stratford, the inscription of which, in not inelegant Latin, was composed by Somerville the poet.

The chancel, the eastern part of which is represented in Plate IV., is the most beautiful as well as the most perfect division of this Church, and was erected between the years 1465 and 1491, by Thomas Balsall, D. D., who then held the office of Dean. It is separated from the transept by an oaken screen, which originally formed a part of the ancient rood-loft; and which was glazed in the year 1813. Five large ornamented windows on each side, give light to the chancel; they were formerly decorated with painted glass, the remains of which were taken out in the year 1790, and transferred to the centre of the great eastern window, where they still remain, though in a very confused state. On each side of the eastern window is a niche, boldly finished in the Florid style of pointed architecture. In the south wall, near the altar, are three similar niches, conjoined, in which were placed the *concessus*, or seats, for the priests officiating at mass; and immediately adjoining them is the *piscina*. These objects are all shewn in the Plate. On each side of the chancel is a range of stalls belonging to the ancient choir, remarkable for the grotesque carvings which ornament the lower part of each seat.

Erected against the north wall, within the communion rail, is a curious altar-tomb, of alabaster, to the memory of Dean Balsall, who died in

CHURCH OF THE HOLY TRINITY,

1491. The front is divided into five compartments, in each of which is sculptured some remarkable event in the history of our Saviour: 1st. The Flagellation; 2nd. The Leading to the Crucifixion; 3rd. The Crucifixion; 4th. The Entombment; 5th. The Resurrection. At the west end are two niches, in one of which is the figure of a saint, and in the other are three figures of doubtful appropriation. At the east end are likewise two niches, one containing the figure of a saint, and the other three figures, one of which appears to represent St. James. This tomb, which has formerly been painted, is seven feet six inches in length, by about three feet six inches in height, and is covered by a slab of marble, in which an engraved brass figure of Dean Balsall, and an inscription, were originally inlaid, but have been long since torn away. The letters t. b. the initials of his name, and t h u, carved in stone, still remain in several places. Against the eastern wall of the chancel is a monument, in memory of John Combe, Esq., the subject of a well-known satirical epitaph, ascribed to Shakspeare; he died on the 10th of July, 1614.

On the north wall, near the tomb of Dean Balsall, and elevated about five feet from the pavement, over the spot which enshrines his remains, is the monument of WILLIAM SHAKSPEARE, likewise depicted in Plate IV. A bust represents the immortal bard in the attitude of poetic inspiration, with a pen in his right hand, a cushion before him, and his left hand resting on a scroll. It is placed under an arch and entablature, supported by Corinthian columns of black marble, with gilded bases and capitals. This bust was originally painted to resemble life; the eyes being of a light hazel, and the hair and beard auburn. The dress consisted of a scarlet doublet, over which was a loose black gown without sleeves; the upper part of the cushion before him was green, and the lower part crimson, with gilt tassels. In the year 1748, the monument was repaired, and the bust carefully repainted, the expenses being defrayed by the receipts arising from the performance of Othello, in the Old Town Hall, on the 9th of September, 1746; the play was performed by a company under the management of Mr. John Ward, the grandfather of Messrs. J. and C. Kemble, and of Mrs. Siddons, a notice of whom will be found in our account of Leominster Church, where he was buried. In 1793, the bust, as well as the two figures on each side of the arms, was painted white, at the request of the late Mr. Malone; an act of barbarous taste, which was severely satirized in an epigram, written in the *album* kept in the chancel, and which has often been repeated. Above the entablature, and surmounted by a death's head, are the Poet's armorial bearings: viz. or, on a bend sable, a tilting spear of the first, point upwards headed argent:—crest, upon an esquire's helmet, a falcon rising, argent, supporting a spear in pale or.

On each side of the sort of pier containing the arms, is a figure of a

STRATFORD-UPON-AVON.

child in a sitting posture ; that on the right holds a spade, and that on the left, whose eyes are closed, an inverted torch, with his right hand resting on a skull. Under the bust, between the bases of the columns, are the following inscriptions :

Iudicio Pylium, genio Socratem, arte Maronem,
Terra tegit, Populus maret, Olympvs habet.

Stay passenger, why goest thou by so fast,
Read, if thou canst, whom envious death hath plast
Within this monvment, Shakspeare, with whome
Qvick Nature dide ; whose name doth deck ys. tombe
Far more then cost ; sith all yt. he hath writt,
Leaves living art, bvt page to serve his witt.

Obiit Ano. Doi. 1616. Ætatis 53, Die 23. Ap.

Below the monument, upon the stone covering the Poet's grave, are the subjoined curious lines, said to have been written by himself :

Good frend for Jesvs sake forbear,
To digg the dvst enclosed heare ;
Bleste be ye. man yt. spares thes stones,
And cvrst be he yt. moves my bones.

It has been presumed from the imprecation in these lines, and from some passages in Hamlet, and in Romeo and Juliet, that Shakspeare held in great horror the custom of removing bones from the grave to the charnel-house ; he might perhaps have been witness of the practice in this Church, and in viewing the immense pile of human bones deposited in the charnel-house, which we shall presently describe, might have apprehended that his own relics would eventually be added to them. They have however remained undisturbed.

Considerable discussion has taken place respecting the authenticity of the bust in Shakspeare's monument, as a portrait of the Poet ; but on a review of the circumstances attending its history and erection, it seems most probable that it may be relied upon as an accurate representation of our Bard : it was probably erected at the charge of his son-in-law, Dr. Hall, a learned and skilful physician ; and some verses addressed to the Poet's memory by Leonard Digges, which are among the few tributes of that kind prefixed to the first folio edition of his plays, prove it to have been erected within seven years after his decease.

Mr. Wheler, in his Guide to Stratford, has discussed the probability of this bust's having been sculptured by Thomas Stanton, who carved the monumental busts of Richard and Judith Combe, likewise in the chancel ; and who is also conjectured to have executed the monument of Lord Totness, already described. The probable conclusion is, that it was sculptured by him : and as the similarity of style observable in the two monuments indicates them to have been the works of the same artist, the strong resemblance which the figure of Lord Totness bears to the

CHURCH OF THE HOLY TRINITY,

paintings of that nobleman, is adverted to by Mr. Whaler, as corroborative evidence of the fidelity of Shakspeare's bust, as a likeness.

An elegant work has just appeared (March, 1824,) from the pen of Mr. Boaden, in which the evidence on which the various representations of Shakspeare claim to be received as authentic portraits, is minutely examined; the following remarks on the "Stratford Bust" are extracted from the section on that subject.

"The first remark that occurs on viewing this bust is, that it presents our Bard in the act of composition, and in his gayest mood. The *vis comica* so brightens his countenance, that it is hardly a stretch of fancy to suppose him in the actual creation of Falstaff himself. Very sure I am, that the figure must long have continued a source of infinite delight to those who had enjoyed his convivial qualities. Among this circle, it is nearly certain the artist himself was to be reckoned. The performance is not too good for a native sculptor. . . . The contour of the head is well given. The lips are very carefully carved; but the eyes appear to me to be of a very poor character; the curves of the lids have no grace—the eyes themselves have no protecting prominences of bone, and the whole of this important feature is tame and superficial. The nose is thin and delicate, like that of the Chandos head; but I am afraid a little curtailed, to allow for an enormous interval between the point of it and the mouth, which is occupied by very solid mustaches, curved and turned up, as objects of some importance in that whiskered age. Yet I must acknowledge, that the distance between the mouth and nose is rather greater than is common, in both the folio head and the Chandos picture. There was perhaps some exaggeration here in the bust: viewed in front, it consequently looks irregular and out of drawing—in profile, this disparity is somewhat recovered.

"From what picture it was taken we are not informed. It was not from the Chandos head—the costume is totally different. It was not from Droeshout's original, for the same reason; and for another, assigned in its proper place. It has been suggested, that it might have had the certain model of a mask taken from the face of the deceased; and on this point, our sculptors express different opinions. However, with all abatements as to the artist's skill, who was neither a Nollekens nor a Chantrey, he most probably had so many means of right information, worked so near the Bard's time, and was so conscious of the importance of his task, that this must always be regarded as a pleasing and faithful, if not a flattering resemblance of the great poet."

The series of engravings given by Mr. Boaden, is to be held as containing, in his opinion, "every thing that on any authority can be called Shakspeare; and they each of them, *alone*, possess very strong evidence of authenticity. Droeshout's print is attested by Ben Jonson, and by his partners in the theatre. The Stratford monument was erected by his

STRATFORD-UPON-AVON.

son-in-law, Dr. Hall, and executed probably by Thomas Stanton, who could not but know his person, and probably had some cast to work from. The Chandos picture is traced up to Taylor, the poet's Hamlet, and was, no doubt, painted by Burbage. The head by Cornelius Jansen, is marked by that painter decidedly Shakspeare, and every reasonable presumption assures us that it was painted for Lord Southampton. The head by Marshall seems to have been copied by him from a head by Payne, who reduced that by Droeshout, with some variations in the dress and attitude." What light these portraits throw upon each other, and thus verify the whole, Mr. Boaden has brought most strikingly before the spectator, by shewing the heads as nearly as was practicable, in the same size, and in the same direction: and the rational deduction from a comparison of them, and of the evidence by which they are supported, undoubtedly is, *that they are all authentic portraits of SHAKSPEARE.*

To return from the digression into which we have been led by this interesting subject :—

Between Shakspeare's grave and the north wall are buried the remains of his widow, to whom is the following inscription, engraved on a brass plate affixed to the grave-stone.

"Here lyeth intersed the body of Anne, wife of William Shakspeare, who departed this life the 6th day of Augv, 1623, being of the age of 67 years.

Vbera, tu mater, tu lac vitamq. dedisti,
 Væ mihi; pro tanto munere saxa dabo!
 Quam malle, amoueat lapidem, bonus Angel' ore'
 Exeat ut Christi Corpus, imago tua;
 Sed nil vota valent, venias cito Christus, resurget,
 Clausa licet tumulo mater, et actæ petet.

On the opposite side of the Poet's grave are those of several other members of his family: viz. Dr. John Hall, and Susannah his wife, the Poet's eldest daughter, who, as the grave-stone formerly set forth, was "witty above her sex;" he died on the 25th of November, 1635, aged 60, and she on the 11th of July, 1649, aged 66.; and Thomas Nash, Esq., who married Elizabeth their only child, and died on the 4th of April, 1647, aged 53.

There are in the chancel, as well as in the other divisions of this Church, numerous monuments of inferior interest; and throughout the edifice the pavement is covered with the almost obliterated memorials of the dead.

On the northern side of the chancel, just beyond the stalls, is an ornamented door-way, formerly the entrance into the crypt or charnel-house, which, from its style of architecture, the early Norman, appears to have been the most ancient part of the Church. It was taken down in 1800, in consequence of its dilapidated condition; and the immense pile of bones it contained was carefully arched over.

STRATFORD-UPON-AVON CHURCH.

The tower rises from four pointed arches, sustained by massive clustered pillars; and contains six musical bells. It was originally crowned by a timber spire, covered with lead, and about forty-two feet in height: this was taken down in 1768, and the present spire of Warwick hewn stone erected in the following year, by an architect from Warwick.

The dimensions of Stratford Church are as follows:—The Nave is 163 feet long, 28 wide, 50 high; Side Aisles, each, 103 long, 20 wide, 25 high; Transept, 94 long, 28 wide, 30 high; Chancel, 66 long, 28 wide, 40 high; Total length, from East to West, 197; Tower, 28 square, 80 high; Spire, 83 high.

The living of Stratford is a discharged Vicarage, valued in the King's Books at 20*l*.

Subjoined is a representation of the remaining part of the ancient Font of Stratford Church, which originally stood in the south aisle, opposite the door, nearly under the second arch of the nave from the west. It has been noticed that the Font now in use was put up at the commencement of the last century, at which period this portion of the ancient one was removed to the residence, in Church Street, of Thomas Paine, the then Parish Clerk, who died in 1747. In this situation it remained until 1823; but having since its removal from the Church been applied to the ignoble purpose of a Water Cistern, until the present owner, Capt. Saunders, of Stratford, obtained possession of it, it had sustained considerable injury: although from the cavities made for receiving an iron brace, or hoop, it appears to have suffered more severely from the destructive hand of fanaticism, at the period of the Civil Wars, when several other ornaments of the Church were mutilated or demolished.—It is conjectured that the Font was set up in the reign of Edward III., when John de Stratford, Archbishop of Canterbury, erected the south aisle in which it was situated; but this mutilated relic (of which the base and shaft are lost) derives greater interest from the probability, if not the certainty, of its having been the Font wherein the Bard of Avon and his family were baptized.







Drawn by J. F. Neale

Engraved by J. Leake

ALL SAINTS CHURCH,
EVESHAM
WARWICKSHIRE.

J. Leake sculp.

London, Pub. April 1854 by J. Wolfe 17, Barbican, W. No. 41, St. Paul's Church-yard, London, W.

wall of the Chancel is a monument to the Rev. John [unclear], vicar of this Church, who died Sept. 9, 1724, æt. 41; Sarah, his wife, and three children. Arms, party per pale, sable and argent, a chevron

1

2

3

4

5

6

The Church of All Saints,

EVESHAM, WORCESTERSHIRE;

VICAR,


THE REV. H. P. COOPER.

THE Vale of Evesham, now so remarkable for its beauty and fertility, was once equally celebrated for the magnificent Abbey, traditionally founded, as early as the year 709, by St. Egwin, for Benedictine monks, and dedicated to the Virgin Mary. All Saints Church, as well as that of St. Lawrence, now in ruins, which stands near it, was originally appropriated to the Abbey, as a subordinate Chapel. The Priest who officiated therein was called a Chaplain, and had the same allowance daily from the Cellar and Buttery, as the rest of the Monks of the Abbey.

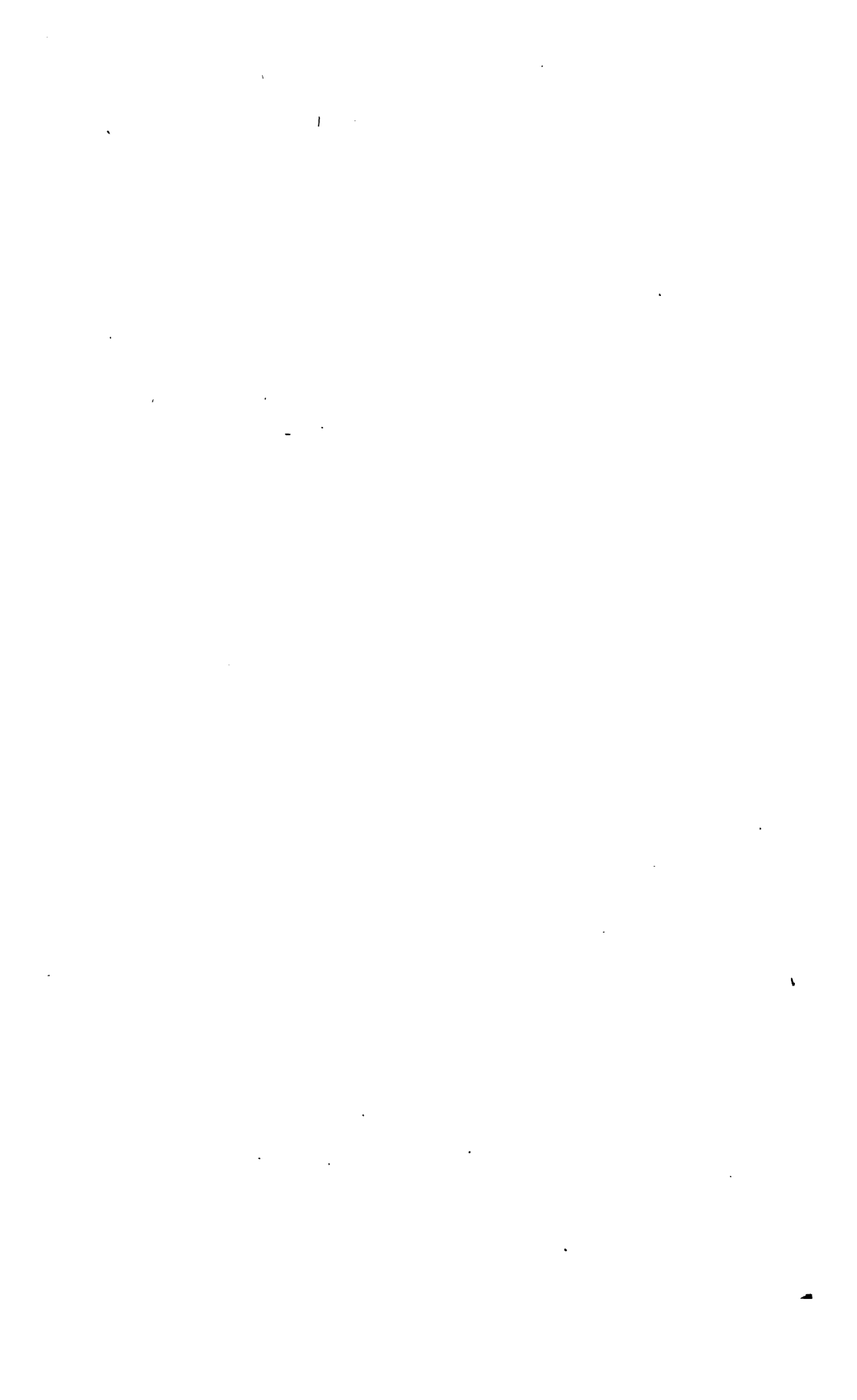
The Church stands near an ancient Gateway, within the Cemetery of the two Parishes of All Saints and St. Lawrence, which is a large square planted with trees. The exact date of its erection is not known, but it is mentioned in a deed about 1226. At the west end is an embattled Tower with small pinnacles at the angles, and in a style of architecture which corresponds greatly with that period; it is surmounted by an octagonal spire, terminated with a vane. The Porch, 12 feet by 10, projecting from the base of the Tower, built by Clement Lichfield, Abbot in the reign of Henry VIII, is of very beautiful construction, ornamented with a series of trefoil-headed arches on its exterior, and is adorned with an open worked parapet. The annexed View exhibits the general character of the building, and includes nearly the whole south side of the Church. The pointed windows of the Nave are divided into three trefoil-headed lights, with quatrefoil compartments above; but in the south aisle, or projecting portion seen in the Plate, the windows are larger and more lofty: the lights are here divided by transoms, and the embattled parapet is pierced with small light arches, while the buttresses partake of a more ornamental style of architecture. The body of the Church is nearly 130 feet in length, and its greatest breadth including the north and south aisles, is 73 feet. The Aisles are separated from the body by four Arches of unequal dimensions, those at the east end being nearly double the size of the rest. Against the East wall of the Chancel is a monument to the Rev. John Mitchell, LL. B., vicar of this Church, who died Sept. 9, 1724, æt. 41; Sarah, his wife, and three children. Arms, *party per pale, sable and argent, a chevron*

ALL SAINTS, EVESHAM, WORCESTERSHIRE.

between two heads erased, counterchanged of the field, Mitchell, impaling pale of six, argent and gules a bend or. On the North side of the Chancel is a small monument to Adam Cave, Gent., ob. 18 Oct. 1698, *æt. 29, arms, vert, fretty argent*; and others to the same family.

About the middle of the South Aisle is the sepulchral Chapel of Clement Lichfield, the 55th Abbot of Evesham, who after having endowed his Convent with many elegant ornaments, and useful additions, had the mortification to witness the total demolition of all. He was elected 26th Dec. 1513, and resigned in 1533, in favor of Philip Hawford, who was then created Abbot for the sole purpose of surrendering the Abbey to the crown, which event took place 17th Nov. that same year, when its site was granted by Henry VIII., to Sir Philip Hobby, Kt., for the sum of 891*l.* 10*s.*; and the splendid edifice erected before the reign of Henry III., was soon afterwards demolished, except the handsome Tower erected by Clement Lichfield, which is 117 feet high, and contains a peal of eight bells, there being but one in the Spire of the Church. The Abbot after his resignation retired to Offenham, a country residence of the Abbot's near this place, where it is most probable he died. He is buried in this Chapel built by himself, on the south side of the Church. It is 16 feet by 13 in extent, and of beautiful florid architecture. On the fretted Ceiling are the initials, , upon an escutcheon. The Abbot's monument is now defaced, but is described in Habington's MSS. collected in the reign of Charles I., towards a History of the County: "At the entrance of this Chapel, lyeth humbled on the ground, the resemblance of an Abbot, truly great, in leaving the dignity of his high place, and wise, when, foreseeing the storm that overthrew this with other Religious Houses, he struck sail to avoid shipwreck. His resemblance is engraved at the altar, in prayer. On his right hand, *Et in virtute tua judica me.* Below on one side, *Quia in inferno nulla est redemptio.* On the opposite, *Miserere mei Deus, et salva me.* Underneath his feet, an inscription, which was also painted on one of the windows, *Orate pro Anima Domini Clementis Lichfield Sacerdotis, cujus tempore Nova Turris Eveshamensis edificata est.* He was buried, as appears by the Register book, October 9, 1546."

The North Aisle was formerly called Derby Chapel, and its windows were adorned in stained glass, with the well known cognizance of the Stanleys, as Lords of the Isle of Man; viz. *Gules three armed, legs conjoined argent*, three times repeated, together with the armorial coats of Sudeley, Mortimer, and others, with that of the Abbey of Evesham: *azure, a chain in chevron, with a ring on the dexter and a Horse lock on the sinister, between three mitres or*; all which are now destroyed.





Drawn by J. Neale.

Engraved by J. Le Keux.

GREAT MALVERN CHURCH,

WORCESTERSHIRE.

(NORTH SIDE)

III.

Printed and Published by J. Neale, at the Malvern Press, Malvern, Worcestershire.





Drawn by J.E. Neale.

Engraved by J. Le Keux.

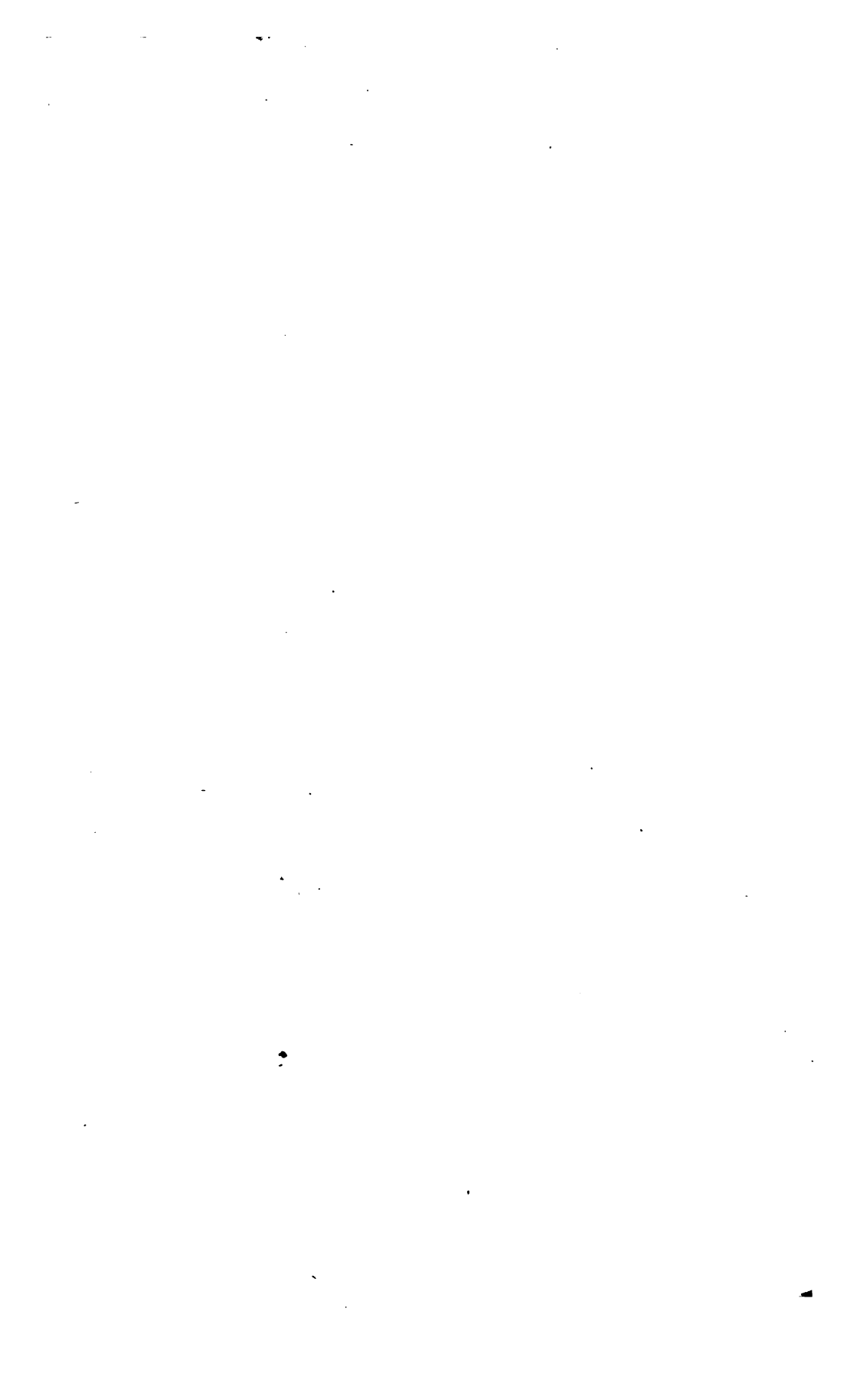
GREAT MALVERN CHURCH,

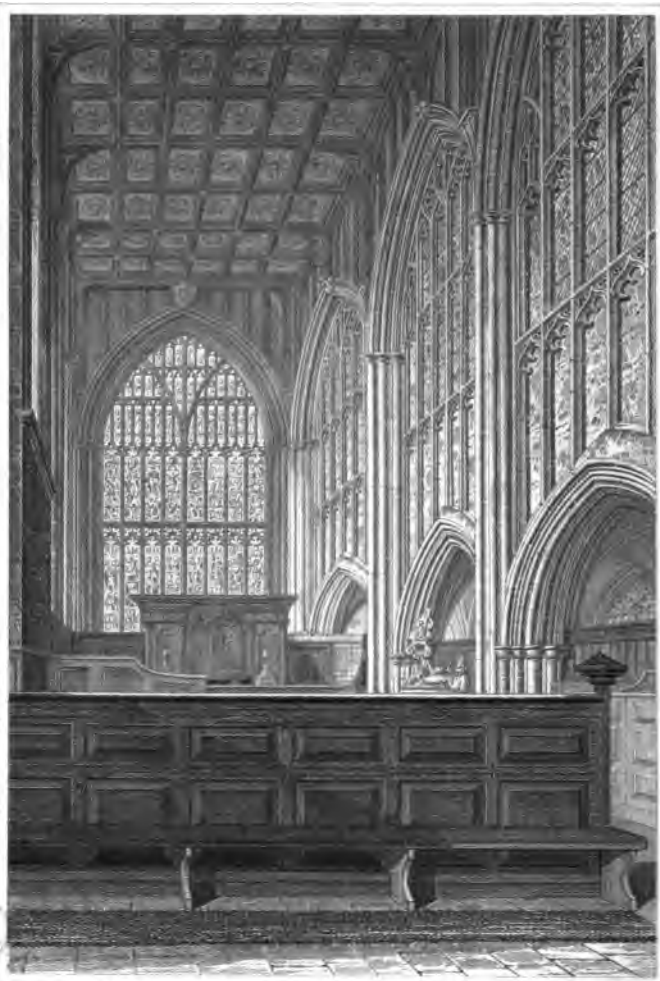
Worcestershire.

PL. 2.

(VIEW IN JESUS CHAPEL.)

Printed and Sold by J. Neale, 26, Bennett Street, Edgware Road, & Le Keux, Ash, near Farnham, Surrey.





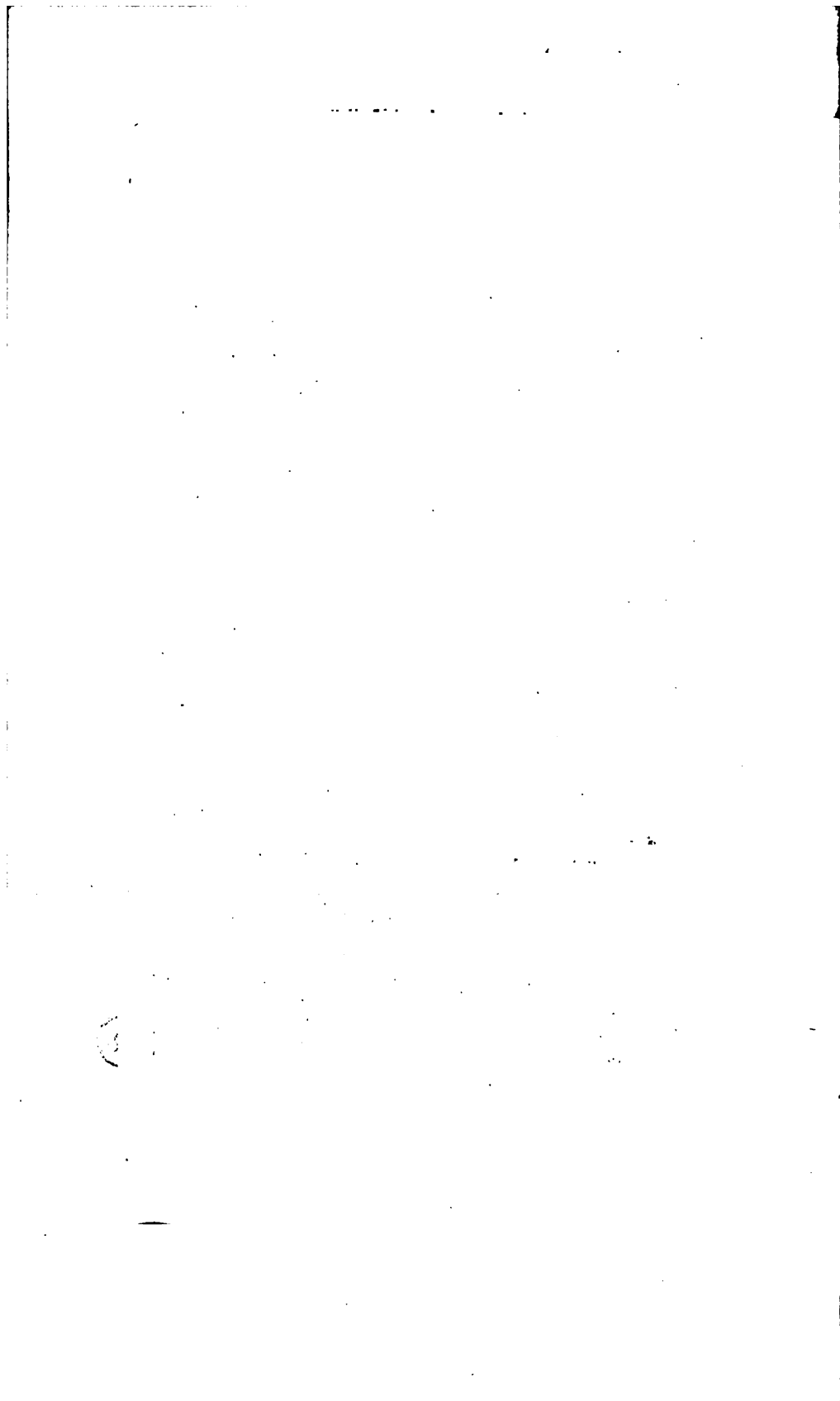
Engraved by J. H. Sturt.

Designed by J. L. Young.

GREAT MALVERN CHURCH,
 WITH ITS PARISH HOUSE,
 VIEW LOOKING SOUTH-EAST.

PL. 2.

Printed and Sold by J. H. Sturt, General Engraver, at the Foundry, near Finsbury Square, London.



St. Mary's Church,

GREAT MALVERN, WORCESTERSHIRE;

VICAR,

THE REV. HENRY CARD, D.D. F.R.S. F.A.S. F.R.S.L.

ON the eastern declivity of the *Malvern Hills*, near the entrance of the valley between the Worcestershire Beacon and North Hill, is situated the healthful and picturesque Village of GREAT MALVERN. The buildings are pleasantly interspersed amidst orchards, gardens, and plantations; and the scenery of the neighbourhood combines, in their happiest union, the romantic, the beautiful, and the sublime. Hygeia presides over its springs; and the lyre of Poesy has frequently been strung in admiration of its varied charms.

But it is not to its situation alone, nor to the delightful prospects which its vicinity affords, that Malvern is indebted for its attractions. The salubrity of its *Wells*, and the interest excited by its CHURCH, which exhibits in its Architecture a very beautiful example of the latest period of the *Pointed Style*, furnish additional sources of healthful pleasure, and mental gratification.

Malvern has long been celebrated in Ecclesiastical History; and the Village itself owes its origin to an *Hermitage*, or PRIORY, which according to Thomas, who wrote an account of its Antiquities and Church, in Latin, (temp. James I.) was founded here, "in the wild forest," anterior to the Norman Invasion. This establishment was for Seculars; and our author states that Urso D'Abitot, or D'Abtot, a Norman Baron, who possessed considerable estates in this County, was the founder. In this Thomas has been contradicted, there being no mention of D'Abtot's name in either of the two Charters granted to the Priory by King Henry the First. If not the founder, however, it is evident that Urso was a benefactor very soon after the Conquest; there being extant a rather curious grant made by him to the Malvern brotherhood, (vide Nash's Hist. of Worcestershire, vol. ii. p. 266, note,) to which, among the witnesses, is 'Athelisa Vicecomitissa,' the Sheriff's Lady, his own wife. That some kind of a religious house was founded here prior to the Conquest, is apparent from a Charter of Henry the

First's, referred to in Dugdale's Monasticon, which mentions that it was endowed by King Edward the Confessor.

A somewhat different account of this foundation has been given in Nash's History, viz. "Before the Conquest, Malvern was a wilderness thick set with trees, and some Monks, who aspired to greater sanctity, retired [thither] from the Priory of Worcester, and became Hermits. The enthusiasm spread so rapidly that their number soon increased to three hundred; when, forming themselves into a Society, they agreed to live according to the Order of St. Benedict, and elected Aldwin, one of their company, to be Superior." Nash refers to William of Malmsbury, as his authority for this statement; but in respect to the number of brethren congregated under Aldwin, or Aldewine, he is incorrect; Malmsbury's words being,—'Usque ad tricenarium numerum,' that is, thirty, and not treccenarium, or three hundred. He was probably misled by Habyngton, the author of an account of this Priory, which was dedicated to Queen Elizabeth, and printed in 1596; and in which Habyngton has fallen into the same mistake.

In the "*Annal. Wigorniensis*," Aldwin is expressly called the *founder*, from the circumstance, as Habyngton rationally conjectures, of his having "begged of the charity of others, as much as perfected this foundation." He appears to have been one of the Anchorites at Malvern;—and about the year 1083, he was persuaded by St. Wolstan, Bishop of Worcester, to become a Benedictine Monk, instead of making a pilgrimage to Jerusalem, as he had previously intended, with assurances that his place at Malvern would be wonderfully favoured by God: these assurances he is said to have lived to see fulfilled in a very considerable degree; the benefactions which he obtained by his zeal having enabled him to found a Priory and Church for thirty monks, in honour of the Virgin Mary. One of the principal benefactors was Gislebertus Crispinus, Abbot of Westminster, who, with the consent of his Convent, assigned several estates and manors to the new foundation; stipulating, as it should seem, that the future patronage of the Priory should belong to his own establishment: hence the Abbots of Westminster always claimed the approval and confirmation of the Priors of Malvern; though it was not without many disputes that they maintained their privileges. Malvern, therefore, was regarded as a subordinate Cell to the Abbey Church; and the Dean and Chapter of Westminster have lands in its vicinity at the present time.

Henry the First was a considerable donor to this Priory; besides confirming all former grants by his Charter, dated in 1127, he bestowed various lands upon its inmates. In 1159, William Burdett gave to God, and St. Mary of Malvern, all the land he had in Aucott in Warwickshire, with the mill, &c. and other possessions, for the foundation of a Cell for four monks. Another Cell, subordinate to Malvern, was afterwards founded at Brockbury, in the parish of Colwall, in Herefordshire.

Bishop Latimer, about the period of the dissolution, petitioned that two or three religious houses in each county, and in particular, that of Great Malvern, might remain, and their revenues be applied to the purposes of education; but this was overruled by the cupidity of Henry the Eighth's counsellors. When the Priory was dissolved, the value of its possessions was estimated, according to Dugdale, at 308*l.* 1*s.* 5½*d.*; and according to Speed, at 375*l.* 0*s.* 6*d.* In the thirty-sixth of Henry VIII., the Priory demesne was granted to William Pinnock, who transferred it to John Knotesford, Sergeant at Arms, by whose descendants it was sold to James Oliver, of the city of Worcester, about the year 1774. Queen Elizabeth, in her thirty-first year, granted to Richard Braythewayte, and Roger Bromley, and their heirs, all the tythes of lambs, pigs, calves, eggs, hemp, and flax, and the oblations of the Parish, and of the Chapel of St. Leonard, on condition of their paying 8*l.* yearly to the Vicar, and 8*s.* 2*d.* to the archdeacon of Worcester, "in respect of a synodal and procuration, issuing out of the said tythes." The Priory Gateway still remains in tolerable preservation; together with an ancient and somewhat curious wooden edifice, supposed to have been the Refectory and Audit Hall, which has been converted into a barn with stabling.

The CHURCH is a large and spacious structure, built in the form of a cross, and having a lofty tower rising from the intersection of the nave and transept. Formerly, two Chapels were attached to it, which have been destroyed; viz. one at the east end, consecrated to the Virgin Mary; and another on the south side. After the conveyance of the Priory demesne to John Knotesford, Esq., as mentioned above, this edifice was purchased from him by the inhabitants of Malvern for 200*l.*, and made parochial. The Patron of the Living is Edward Foley, Esq., of Stoke Edith Park, in Herefordshire.

The more ancient parts of this fabric, which are principally confined to the massive columns and arches of the nave, are of early Norman architecture; but the rest of the building is in the pointed style of Henry the Seventh's time. That munificent Patron of the arts, Sir Reginald Bray, K. G., who was a native of St. John's, Worcester, was the architect; and under his superintendance the Church assumed that appearance and character which have rendered it the admiration of every person conversant in elegant design, and ingenious workmanship. Sir Reginald's great abilities, and his zealous attachment to the Lancastrian cause, occasioned him to enjoy the entire friendship of his Sovereign; and Henry himself, his Queen, and his family, are reported to have assisted him in renovating and embellishing this interesting pile. The painted and stained glass that formerly adorned the windows, and of which many beautiful specimens still remain, though greatly misplaced and mutilated, are, in particular, stated to have been executed at the charge of those illustrious personages.

During the lapse of centuries, and through the culpable neglect of those who ought to have attended to its preservation, this Church be-

came greatly dilapidated; so much so, indeed, that about the year 1788, it is described as being in such a ruinous state, "that it could not be used with either convenience or safety; the roof, when it rained, admitting much water; the seats being mouldy and decayed; the walls and floor dreadfully damp, (for some parts of the Church were subject to be flooded,) and the ivy allowed to pierce through the broken windows, and cover a large portion of the east end of the fabric." In this forlorn state it continued till about the years 1812 and 1813, when the roof and ceiling were repaired, and the ivy entirely cut away; the expenses being defrayed by a subscription principally raised among the nobility and gentry of the surrounding country. Much, however, yet remained to be done; when in a propitious hour, in 1815, the Rev. Dr. Card was inducted to this Vicarage; and that gentleman immediately directed his attention to the repairs which were still requisite. Through his activity and zeal, a further subscription was obtained; and the Church, within three years afterwards, was placed in that complete state of reparation and improvement in which it now appears.

From many points of view this structure is seen to great advantage, and particularly from the north, as represented in Plate I. The tower, which rises to the elevation of 124 feet, is finely ornamented with a pierced battlement, and corresponding pinnacles, which are rather peculiarly designed, as may be seen in the engraving. Elegant tracery adorns the windows; and the open-work of the embattlements westward from the transept, gives an agreeable lightness to the upper part of the walls. On the north side, there is a considerable descent to the Church, from the irregularity of the ground. In the tower are six bells and a set of chimes.

The interior has a neat and impressive character: its length is 173 feet, and its breadth 63 feet; the height of the nave is 63 feet. When the sun's rays are beheld streaming through the rich tints of its coloured glass, the effect is very fine. The nave is neatly pewed; and in a handsome gallery near the entrance in the north-aisle is a good organ. On the front of the gallery are the arms of her late royal highness the Princess Charlotte of Wales, together with those of his serene highness Prince Leopold, her husband. The pews of Earl Beauchamp and Edward Foley, Esq. are respectively ornamented, in front, with their armorial bearings. On each side the chancel, are placed the ancient stalls of the monks, the under parts, or *sub-sella*, of which exhibit various grotesque and other carvings in basso-relievo. Among them are the following subjects; which have been rudely etched by the late John Carter, in the second Volume of his "Ancient Sculpture and Painting." —1. A Man on his death-bed, with a Priest at his head and a Doctor at his feet, to whom he is offering bags of wealth to secure their aid. 2. A Monk driving away the Devil, by propelling wind into his fundament with a pair of bellows. 3. A Gardener holding a staff and garden-hook with plants, &c. by his side. 4. A Man with a basket of fruit on his right arm; in his left hand he holds up a pine. 5. A Male figure sus-

taining a large goblet in each hand; probably meant as an emblem of gluttony, his belly appearing to swag on the table before him, upon which are remains of a repast. 6. An Angel playing on a cittern.

The altar-piece consists of an entablature supported by columns of the Ionic order, in the pannels between which, the Lord's Prayer, the Creed, and the Commandments are neatly painted. Near it, on each side, are ranged a number of the curiously inscribed *Tiles*, which formed a part of the pavement of the ancient Church, intermixed with others on which the armorial bearings of divers benefactors were represented. Each tile is about five inches and a quarter square, in superficial extent; and nearly an inch and a half in thickness. They are mostly of a dark red, or brown colour: the arms and letters have been impressed on them when soft, and the indents afterwards filled up with a different coloured clay; as orange, &c. The inscription on the greater number of the tiles is as follows:

Thenke . man . pi . liffe .
 mai . nat . eu . endure .
 nat . yow . best . pi . self .
 of . pat . yow . art . sure .
 but . pat . yow . gebest .
 un . to . pi . sectur . cure .
 and . eu . hit . aballe . ge .
 hit . is . but . aventure .

When divested of its obsolete orthography, this inscription might be rendered thus:—Think, man! thy life will not endure for ever. What thou dost thyself, of that thou art certain; but what thou leavest to thy executors' care, it is but a chance that it will ever avail thee.—Another tile of the same kind is fixed against the large column on the north side, near the entrance to the chancel; and various others, collected from different parts of the floor during the late repairs, have been used for facing a low semicircular wall at the east end of the Church. Among the armorial bearings on these tiles were those of Edward the Confessor, and of many ancient baronial families; particularly Bohun, Earl of Northampton; Beauchamp, Earl of Warwick; Mortimer, Earl of March; Clare, Earl of Gloucester; and Beauchamp, of Powick. According to Nash, the date of the tiles about the choir, is 1463; viz. 30th of Henry the Sixth.

Most, if not all of the windows of this edifice were very richly embellished with painted glass, on which numerous subjects from Scripture were depicted; and likewise the effigies of benefactors with their arms on their surcoats. Though much of it has been destroyed, from culpable neglect, and wilful devastation, there is still sufficient remaining to attest its original splendour; but the different series of historical representations are in every instance incomplete; and only a few of the portraits now exist.

In the sixteen lower compartments of the great east window, were the principal events of our Saviour's life and passion; but nearly the whole has been broken; and the remaining fragments are so confusedly misplaced that no subject can be traced. In the upper divisions are the twelve Apostles, with other figures. This window is shewn in Plate III., the view being taken from the north side of the Church, near the entrance of the transept.

In the third window from the east, on the north side, are the arms of Westminster Abbey; together with several transactions of the Monk Aldwin, relating to his procuring Letters Patent for the foundation of this Church from Pope Gregory the Seventh and William the Conqueror. In the fourth window, the Crucifixion is represented in three divisions: in the centre is Jesus upon the cross, on the right is St. John the Evangelist and the Virgin Mary, and on the left, the Centurion speaking to his soldiers. In the fifth window is a seraph, a cherub, and an arch-angel: several figures were removed from this part into the west window, when the latter was glazed during the recent improvements. In the ninth window is St. Peter, but greatly mutilated.

In the great west window was originally a representation of the Day of Judgment, said to have been "not inferior to the paintings of Michael Angelo." The whole however was demolished by unruly boys, who, whilst the Church remained in its dilapidated state, were wilfully suffered to throw stones at the various figures thereon delineated. Under the directions of the present Vicar, aided by a benefaction of 50*l.* from the late Princess Charlotte of Wales, and Prince Leopold, her consort, this window has been again resplendently filled with painted glass, brought from less observable situations in other parts of the Church. The principal recognized figures are St. Lawrence and St. George, the others are Popes, Bishops, Saints, &c.

In the fourth window from the east, on the south side, are twelve Scriptural subjects, commencing with the Creation, and ending with the infancy of Cain, viz. 1. The Almighty forming the earth out of a chaos of confused atoms. 2. God creating the moon and the stars. 3, 4, and 5. God creating the plants, the fowls of the air, and the trees and beasts of the field. 6. God creating Man out of the dust of the ground. 7. Adam in a deep sleep, and God taking a rib from his left side to create Woman. 8. God leading Adam and Eve into Paradise. 9. Adam and Eve eating the forbidden fruit. 10. Adam and Eve hiding themselves among the trees in the garden. 11. The Angel of the Lord expelling Adam and Eve from Paradise. 12. Adam tilling the ground, and Eve with Cain upon her knee.

In the fifth window was the history of Noah, but the only subjects not utterly mutilated, are these:—the Almighty appearing to Noah, and commanding him to build an Ark; and Noah sending out the Dove to see if the Deluge had subsided. In the sixth window were the stories of Abraham and Isaac, but the only events now intelligible are as follow:

—God appearing to Abraham; Abraham taking Sarah to wife; Abraham putting out Hagar, the bondswoman; Abraham journeying to Mount Moriah; and Isaac sending Esau for venison. In the seventh window was the history of Joseph, but no more than two subjects are now distinguishable, viz.—Joseph's dream, that the sun, moon, and stars, were making obeisance to him; and Joseph sold by his brethren to the Midianites. The eighth window was occupied with various subjects from the history of the Israelites, but nothing intelligible can now be traced.

The north end of the transept, (which is delineated in Plate II,) opens from the chancel by a high pointed arch, having numerous mouldings rising from light shafts: at the sides are various compartments of handsome panneling. The large window in *Jesus Chapel*, which forms the extremity of the transept, exhibits some elegant remains of the painted glass with which it was once filled. Several of the compartments were blown out in the time of James the First, when much was broken, and the rest was never properly replaced. In the upper large compartments were represented in a circle, (the traces of which may still be seen, as shewn in the accompanying print,) the Father, Son, and Holy Ghost, placing a crown on the head of the Virgin Mary: around them were the angelic choirs praising God on various instruments. In one of the upper divisions to the right of the circle, is the Offering of the Magi; and, on the the left of it, are Adam and Eve praying in the midst of the Infernal spirits, with our Saviour taking the hand of Adam to lead him forth. In other divisions, were, formerly, Christ received into Heaven; and St. Michael combating with Satan.

Besides the above, there were also the figures of Henry the Seventh armed and crowned; Elizabeth his Queen; the Princes Arthur and Henry, their sons; Sir Reginald Bray, K. G.; Sir John Savage, and Thomas Lovell, Esq.; all of whom were Henry's privy-counsellors. The figures of Prince Henry and Sir Reginald Bray alone remain perfect; there is likewise the lower part of that of the Queen, but in a reversed position. They were all on their knees, praying; and under them was this inscription: *Orate pro bono statu nobilissimi et excellentissimi regis Henrici Septimi et Elizabethæ reginæ ac domini Arthuri principis filii eorundem, nec non predilectissime consortis sue et suorum trium militum.*

Prince Henry is represented under a canopy of state richly ornamented with flowing drapery, diversely embroidered. He is kneeling on two cushions, tasselled, placed on a ground of small squares, chequered black and yellow. Before him, on a desk or table, covered with tapestry, is an open book, on a cushion fringed and tasselled: on the book lies a sceptre. He wears a shirt of mail, but is otherwise in compleat plate armour, except an helmet. On the breast of his surcoat, are the arms of France and England, quarterly; and the same arms are on his right shoulder: round his neck is a file of three points, argent:

On his head is an open coronet; from which his hair descends in long ringlets. The scabbard of his sword is much ornamented. His spurs are very long; but the points of the rowels are short. The canopy is surrounded by angels, sounding musical instruments, as sackbuts, bagpipes, and citterns played on by a small stick, or plectrum.

Sir Reginald Bray is kneeling on a crimson cushion, under a very rich Gothic canopy, or tabernacle, within a niche; the latter is variously ornamented in compartments of a screen-like appearance, blue, yellow, and crimson. He is in plate armour, and a shirt of mail, but without his helmet. His sword has a richly wrought scabbard, but it is not so long as that of Prince Henry: the rowels of his spurs have long points. Before him, on a desk and cushion, fringed and tasselled, is an open book: the cushion is embroidered with his name, in Latin. On the breast and shoulder of his surcoat, are his arms, viz. arg. a chev. betw. three eagles' legs, sab. erased *à la cuisse*, Gu. At his back is a richly wrought shrine, or reliquary.

Each of the above paintings is three feet two inches in height: they were engraved by Strutt, for his "Manners, Customs," &c., but that of Prince Henry is erroneously called Henry the Seventh. They have been engraved also by the late John Carter, who made drawings from them on the spot, in the year 1788: his engravings, coloured like the originals, were published in the second volume of his "Ancient Sculpture and Painting." The Nativity, the Marriage of Canaan, and Christ sitting among the Doctors in the Temple, are also included in this window; together with other confused pieces now unintelligible.

The west window of this Chapel, which consists of nine divisions, contains the finest paintings in the Church, with the exception of the two figures just described. They are all entire, and include among others, the following subjects; the Salutation of Elizabeth; the Visitation of the Angel to Mary; the Nativity; the Presentation in the Temple; the Blind restored to Sight; the Resurrection of Lazarus; the Multitude following our Saviour; and the Last Supper.

In the Vicar's Chapel at the east end of the north aisle, is a small window, which in the year 1820, was elegantly filled up with painted and stained glass; on which is depicted the arms of forty-six benefactors to the recent repairs of this Church: below the window is this inscription:—

Stranger, thou beholdest here the Armorial bearings of those who chiefly aided the Vicar, Henry Card, in restoring the interior of this venerable fabric; and having done this pious deed, they further consented to his wishes of placing their Arms in this window, as cotemporary of it. A. D. 1820.

Among the few remarkable monuments in this structure there is one of unquestionable antiquity, but the person whom it represents is unknown. It is a mutilated statue of a *Knight*, now placed in a recess at the north end of Jesus Chapel, whither it was removed, at the com-

mencement of the late repairs, from a low and simple tomb, or pedestal, in the south aisle. Carter, who states that no similar figure had ever fallen under his observation, describes it as being arrayed in mail armour of the Conqueror's time, having a long surcoat over it. The right hand is armed with a battle-axe; the left holds a circular shield, or target, and from under it hangs a sword. The feet have been broken off above the ankles. In another recess in the same Chapel, is an inscribed stone, of a coffin-like form, in memory of Prior *Walcher*, who succeeded *Aldwin* in the government of this monastery: it was dug up in May, 1711, in the Priory garden, about three feet from the church-wall. The inscription is in monkish rhyme, as follows:—

Philosophvs dignvs bonvs Astrologvs, Lotheringvs,
 Vir pius ac humilis, monachus, Prior huius ovilis,
 Hic jacet in cista, Geometricvs ac Abaciata,
 Doctor Walchervs; flet, plebs, dolet vndiqve clervs;
 Hvic lxx prima mori dedit Octobris seniori;
 Vivat vt in coelis exoret quis que fidelis. MCCCXV.

The monument shewn in Plate III., on the south side of the chancel, is that of *John Knotesford*, Esq., who was the proprietor of this Church and its demesne, in Queen Elizabeth's reign, as mentioned above. He is represented by a recumbent figure, in plate armour: at his side is the effigy of his lady, and at their feet is *Anne*, their eldest of five daughters, by whom this monument was erected: he died on the 23d of November, 1599. Various slabs for the ancient family of *Lygon*, &c. and mural tablets for more recent interments, are included in the remaining sepulchral memorials. In the wall of the south aisle is an enriched circular arch, which some have supposed to have been a confessional, but it is probably nothing more than a recess once occupied by an ancient tomb.

In the north transept are two inscribed tables, stating the names of the benefactors, &c. (with the sums they respectively gave,) of those who contributed to the late repairs: the totals, from the year 1809 to 1818, amounted to 2,688*l.* 17*s.*

Gervase of Canterbury, in his MS. Chronicle, as quoted in *Tanner's Notitia*, mentions this Church as dedicated to St. Michael as well as to the Virgin; it is likewise called St. Michael Malvern, in an original charter preserved in the British Museum, referred to by the editors of the new edition of *Dugdale's Monasticon*.

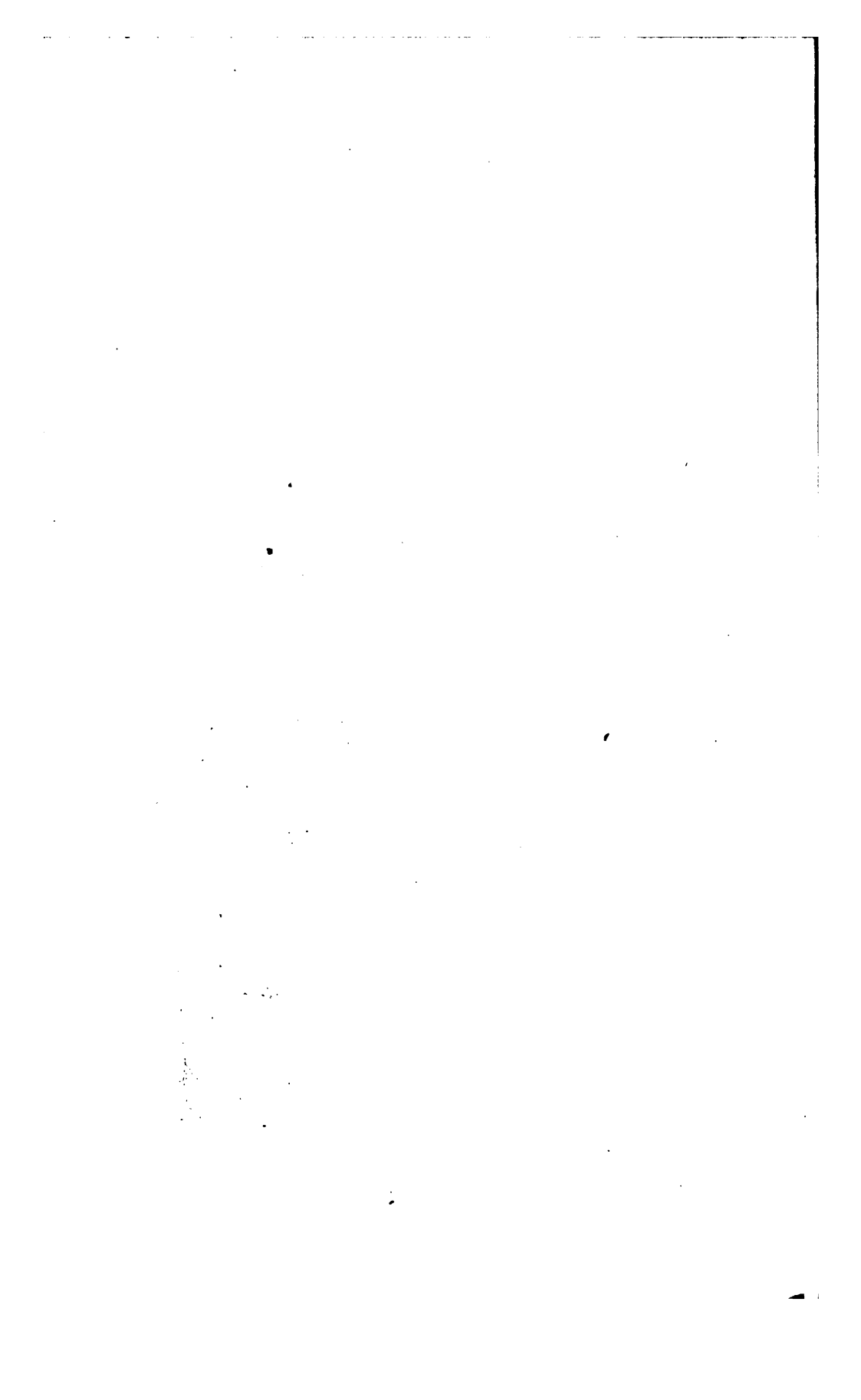
The old Parish Church was dedicated to St. Thomas the Apostle, and stood not far from the present Church, at the north-west angle of the Church-yard. It was ninety feet in length, thirty-six in width; and had one small Chapel to the south.

Although Great Malvern was a cell to the Abbey of Westminster, the Prior and Convent appear to have acted, in the management of their estates, &c. as an independent corporation.

“In ancient time,” remarks *Madox*, in the *Dissertation on Ancient Charters and Instruments* prefixed to his *Formulare Anglicanum*, “some

Demises were made, which appear pretty singular. Thus *Herbert*, Abbat of Westminster, granted to the Monks of *Malvern*, *Manerium de Powicá ad Firmam, pro xxiiii. libris per annum; Hæc pecunia per iiii terminos reddenda est, scilicet, &c.; Et tamdiu teneant, quamdiu obedientes fuerint et subjecti [nostræ] Matri Ecclesiæ, et de hæc obedientiâ fideliter seruerint; Et illas Consuetudines habeat Abbas, in eodem Manerio, quas habet in omnibus aliis Maneriis quæ similiter sint ad Firmam. Ex. Orig. Cyrogr. in archiv. S. Petri Westm."*

According to the population Act of 1821, the Parish of Great Malvern contained 313 houses: the number of inhabitants was 1,568; of whom 760 were males, and 818 females.





Drawn by J. F. Noade.

Engraved by J. Le Keux.

LITTLE MALVERN CHURCH.

W. RICHARDS & CO. LTD.

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Drawn by J.F. Noade.

Engraved by J.L. Kent.

LITTLE MALVERN CHURCH,
WICACETEKENTUCKE.

View of Little Malvern Church, from the west side, taken from the summit of the hill.

Printed by H. Fisher & Co.





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LITTLE MALVERN CHURCH,

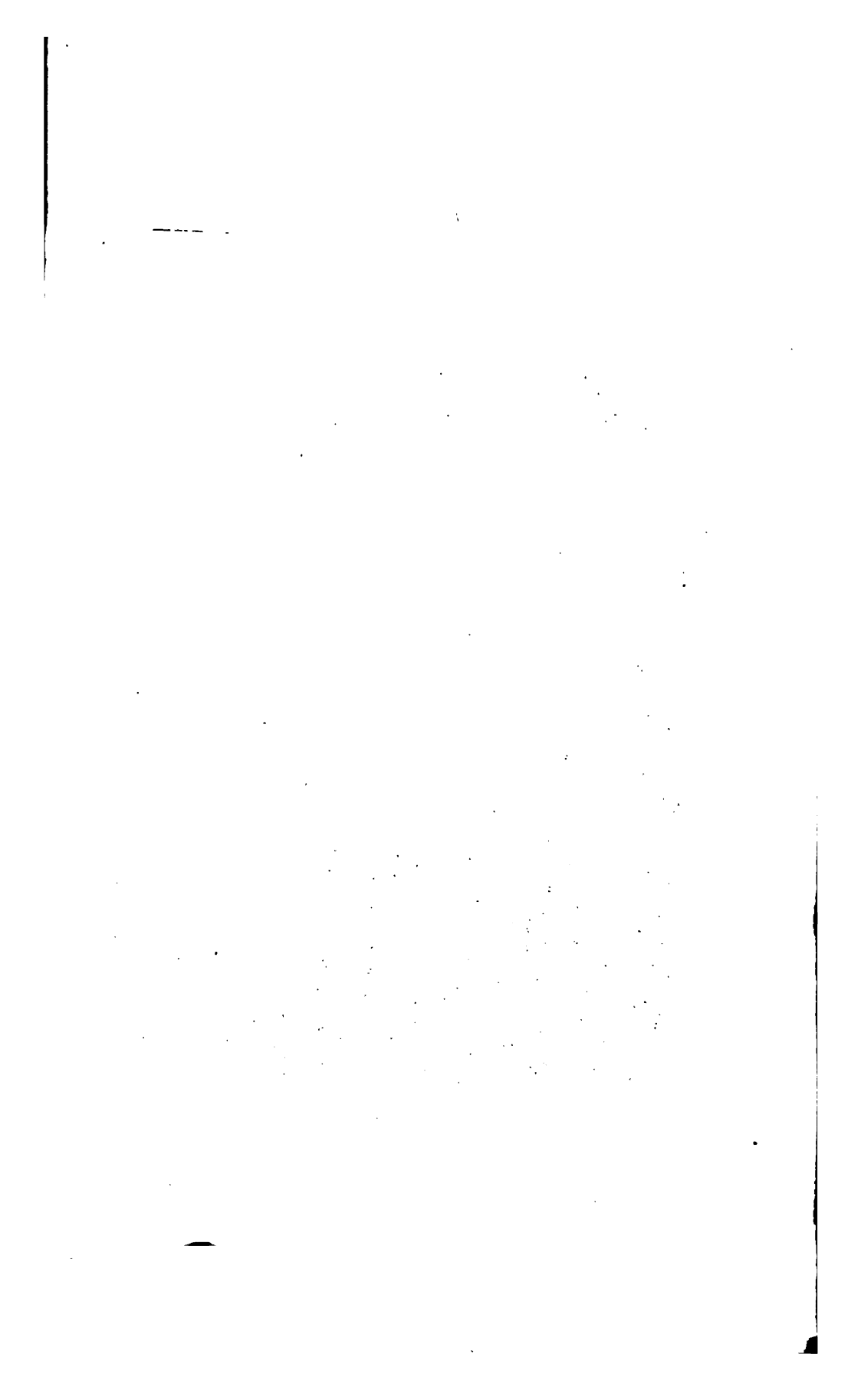
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PL 2

INTERIOR LOOKING EAST.

London, 2nd Feb. 1874, by J. Neale, Bennett Street Blackfriars Road & J. Le Roux, Ash near Farnham, Surrey.

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St. Giles's Church,

LITTLE MALVERN, WORCESTERSHIRE.

PERPETUAL CURATE,

THE REV. EDWARD WOODYATT, B. A.

LITTLE MALVERN, a small Village about three miles southward from Great Malvern, is situated on a woody slope near the entrance of an extensive recess or hollow, in the range of hills of which the Herefordshire Beacon forms such a conspicuous object. According to the return made to the Privy Council by Bishop Sandys, in the reign of Queen Elizabeth, this parish contained thirty-seven families, but at the present time there are fifteen only. The number of inhabitants, as taken under the Population Act of 1821, was sixty-seven; viz. thirty-three males and thirty-four females, most of whom are employed in agriculture.

In the Anglo-Norman times, this district was little otherwise than an umbrageous wilderness, well calculated for privacy and seclusion. Here, therefore, about the year 1171, two brothers, named Joceline and Edred, founded a small Benedictine Priory, for themselves and a few other monks who had separated from the Priory at Worcester, to which this cell became subordinate. The new establishment was dedicated to St. Giles, and it continued till the dissolution of the lesser monasteries in 1538, at which period it contained a prior and seven monks. Its possessions, which were valued at 98*l.* per annum, were afterwards granted to Richard Andrews and Nicholas Temple.

The present Church, which is that which belonged to the Priory, was built on the site of the more ancient edifice about the year 1482, temp. Hen. VII., by the influence of that celebrated prelate and architect, John Alcocke, Bishop of Worcester. It was originally constructed in the form of a cross, having an embattled tower rising from the centre; but the transept has long been in ruins and partly destroyed, and the other divisions of the building are much dilapidated. From several points of view it forms a picturesque and striking object, particularly when its pointed windows and rich tracery are seen in combination with the mantling ivy that has been suffered to overspread a portion of the exterior walls. In descending the hilly road from Ledbury, the eye glances over the Tower of the Church, (which appears to rise from thick woods), and penetrates into Gloucestershire, the intermediate country being finely variegated. The variety of ground and scenery comprehended in this prospect, renders it exceedingly interesting. Cottle has thus noticed the Church in his Poem on *Malvern Hills*:

Just peeping from a woody covert near
 The Lesser Malvern stands. Sequestered Church !
 The spot around thee speaks of quietness.
 Down at the mountain's base thou long hast brav'd
 The vernal tempest and December's storms ;
 Yet at this tranquil time most fair thou art.
 The aged oaks around, and towering elms,
 In wild luxuriance spread their stately limbs ;
 And true to friendship, ward each angry blast,
 That, howling through the valley, sweeps along
 To thy dark battlements.

On each side of the upper division of the Tower is a handsome window, separated into two lights by a mullion, and having a quatrefoil and other tracery near the apex. The adjoining walls are wrought into tracery, displaying some bold overhanging mouldings. It seems probable, from its appearance, that the present roof is far more modern than the other parts of the building.

The interior of the Church (vide Plate II.) is plain and uninviting, although indications of former splendor still remain in its vestiges of painted glass and armorial blazonry. Some rude seats, with a few pews, or rather boxes, in the nave, and some old stalls on each side the chancel, are the inadequate accommodations for its numerous congregation during divine service. A wooden screen, that has been perforated in the Gothic style, in compartments, but is now much broken, separates the nave from the chancel. Nearly over it, extending from wall to wall, is a beautifully-carved beam, exhibiting foliage, finely relieved and under-cut. In an angle near the stalls on the north side, is a grotesque carving. The east window is ornamented with very elegant tracery, dividing it into numerous lights, the principal of which are trefoil-headed: quatrefoils and other forms complete the design. In the upper divisions are several armorial shields in stained glass; and in the lower compartments are the remains of some figures, which are stated to have been portraits of the Queen and part of the family of Edward the Fourth. In the pavement are several wrought tiles, on one or two of which the same inscription may be traced as that already given in the account of Great Malvern Church. The Font, which is of stone, and of an octagonal form, stands among the pews, on the north side of the nave.

The sepulchral memorials are principally confined to a few mural tablets of little importance; but there were formerly some monuments here of considerable antiquity. Habyngdon says, that in his time (viz. Queen Elizabeth's reign) "there lay in the south aisle a Knight, or crusader, all armed saving his face, his right hand on his sword, and his legs crossed: on his right hand lay his Lady, with her arms crossed." He imagined this latter position to indicate that the lady had accompanied her husband, in his military-religious pilgrimage to the Holy Land.

The Church is a perpetual curacy. The living is in the gift of Mrs. Wakeman, of Little Malvern, who is a Roman Catholic, and therefore incapable of presenting; she has, however, the nomination to the living, and the presentation is made by the Right Hon. the Earl Somers.

TO SUBSCRIBERS.

THE SUBSCRIBERS to this Work are most respectfully informed, that No. XIII., being the First Number of the Second Volume, will not appear till **THE FIRST OF MARCH**, in order to prepare for publication the Splendid Churches at **LONG MELFORD** and **LAVENHAM** in Suffolk, and some other interesting objects.

January 1, 1825.

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